

DRAMATIC MIRROR



Marguerite Clark
Star in Paramount Pictures

“When we say it's
a Special we
speak Webster's
language”

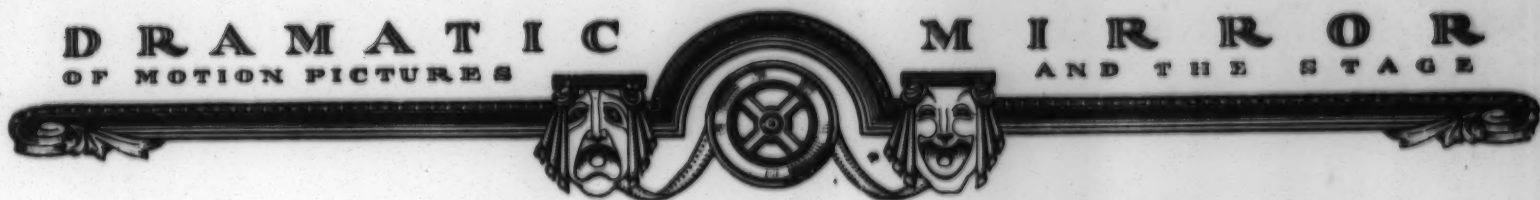
A Paramount-Artcraft Special

by Henry Arthur Jones - Screenplay by Darius Mantie - Directed by George Irving



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





HAPPY NEW YEAR! MANY OF THEM!
TO ALL!

P. S. Mass.

Wm. H. Ames.

Peggy O'Neil.

Lou Tellegen

Ernest Shipman

Dorothy Phillips.

Luz M. Fox

B. H. Bates.

Jim V. A.

Max Murray

Thomas Dixon

Travis Truanga

Geo. C. Tyne

Eddie Leonard

Lucille Lavanagh

Leona Loring

Joe L.

Howard Earl

C. B. Madden

George M. M.

Dolores Cassinelli

Albert L. Grey

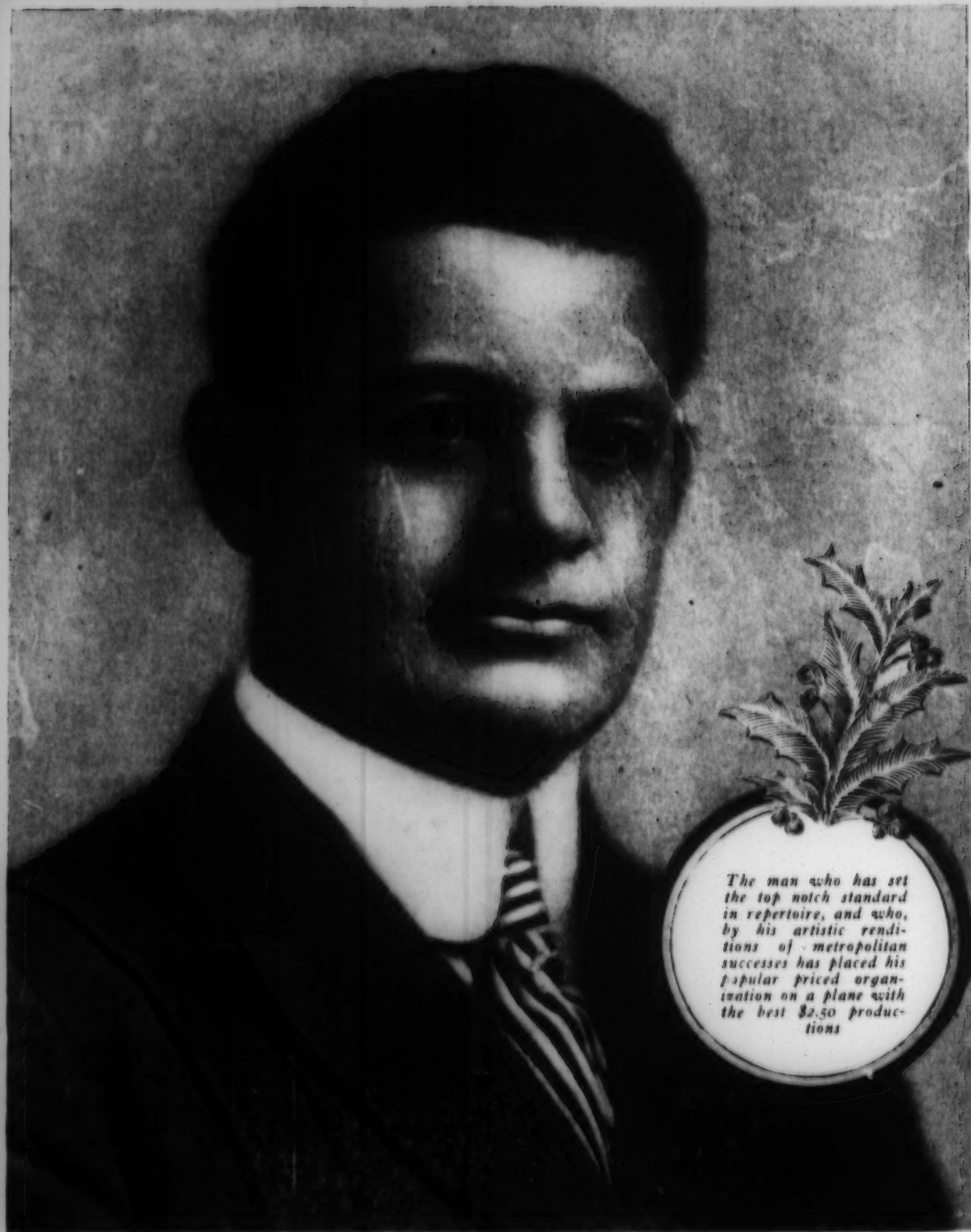
Leo. Feist, Inc.
and Staff.

Thomas C. Dittus

S. W. Dunderplot

Douglas Brian

Frank L. See



The man who has set
the top notch standard
in repertoire, and who,
by his artistic rendi-
tions of metropolitan
successes has placed his
popular priced organ-
ization on a plane with
the best \$2.50 produc-
tions

CHARLES K. CHAMPLIN

BUSINESS OF STARTING FIXEDLY AT 1919

BY BURNS MANTLE

This Prognosticator Finds the Outlook Rosy and the Optimistic Managers Honestly Entitled to the Hope That Cheers

IT doesn't mean so very much to say that the producing managers are optimistic as to the outlook for the coming year in the theater. Producing managers are optimistic by nature. If they were not they would not be producing managers.

But it happens that this year they have very good reason to be filled with the hope that cheers and occasionally inebriates. Eventually there will be some sort of an economical reaction from the effects of war. Probably eighteen months or two years from now, after the period of readjustment and reconstruction has settled to a normal pace. But until it comes the theaters and the movies may reasonably expect to prosper.

RECALL vaguely the panic of 1893. I was in the West at the time, and everywhere about us factories and smelters and mines were closing down. Great crowds of unemployed men gathered on the street and wondered where they would go from there and what they would do when they arrived. But so long as the unemployed were spending their savings and making the most of their enforced holiday the places of amusement did a rushing business. Of course, they should not have been spending their money—but they spent it just the same.

IN the period of readjustment upon which we are just entering this condition, greatly magnified, will again obtain. There will be thousands of unemployed seeking new jobs and, if their search is at all diligent, finding them. They will be leaving their old places with more money in the bank than they ever hoped to have there, and with the knowledge that they have been working strenuously for a year with very little chance to enjoy themselves. Until their money is gone they will look kindly upon the entertainment of the theater.

We are not, as a class, a frugal people. We enter eagerly upon the work of making hay while the sun shines, but we thumb our noses at the long-faced prognosticators who warn us to prepare for a rainy day.

Which, as said, is not as it should be. We should guard the money in the woolen sock and refuse to cash in the War Saving stamps and the Liberty bonds. We should be as saving as the French and as careful. But we are not, and so long as we are not no one is justified in objecting to the confidence of the optimistic showmen. Nor to their further, and equally characteristic, belief that by the time the pinch comes the prosperity of the country will have become soundly re-established by the converting of the war-time factories into essential industries and the continued demand for our manufactured goods and our raw materials.

Agreeing that it is to be a prosperous year, I am personally much interested in the kind of entertainment that is going to prove most popular, both on the stage and on the screen. I know managers who insist that we are slowly, but definitely, turning from the trivial and superficial play that flourished during the war toward the play that, if it is not serious, is at least thoughtful.

are musical or farcical. The 26 are not all serious by any means, he admitted, but back of each of them is something resembling a serious thought and a purposeful intent on the part of the author. At no time during the last four years had the drama been so well represented in the Broadway list, he declared, and what was true of Broadway was sure to be much more true of the back country, where the festival atmosphere of the carnival city is little known and the transient public out for a good time is a negligible factor in the theater.

I called his attention to the fact that every one of the serious plays he would be bound to include in his list to make his argument good had been written and prepared during war times. True, he admitted, but it did not follow that they would have been successful in war times. John Barrymore's growing popularity in "Redemption," Walter Hampden's heralding as a new "Hamlet," the attitude of the public toward Barrie's "Dear Brutus," "The Gentile Wife," "The Little Brother," "The Roads of Destiny" and "A Little Journey," he insisted, was entirely different from what it would have been had the New York public not felt an emotional reaction since the signing of the armistice. And he bade me remember his contention when next spring I glanced backward at what the season had produced.

HE may be right. To some extent I feel that he is right. Furthermore I am convinced that we are in for a run of spiritualistic drama already represented by the one-act Barrie play, "The Well Remembered Voice," now current in London and shortly to be played here by George Arliss, and Thomas Dixon's production of "The Invisible Foe." Five million men have been killed or have died from wounds in the great war, which means that the thought of five times five million has again been turned toward the haunting problem of life after death. My managerial judgment is probably not worth the paper it is printed on, but just the same, were I David Belasco this is the year of years I would select for the revival of "The Return of Peter Grimm" and the production of "Over the Hills," in which the spirit of a mother returned from spiritland to guard her children is the principal character, and which Frances Starr tried in Washington before she put it aside temporarily to play "Tiger, Tiger!"

WHAT the new year will mean to the moving picture producers; what changes the reaction from war will create in the attitude of the cinema fans, it is quite as hard to predict. I hear the leaders of the industry are coming gradually to believe that the day of the star is passing; that their public is demanding good (Continued on page 52)

DRAMATIC MIRROR

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THE MIRROR

LOUIS R. REID, Managing Editor

At Last Theater Ticket Speculation Is Stopped

WITH notable zeal and enterprise theatrical managers and city authorities have fought a persistent war with ticket speculators—and won. A long-suffering public extends its gratefulness. The season of 1918-19 is memorable, if for no other reason, because of this favorable outcome of a campaign which seemed as endless as it was unorganized.

The ordinance signed by Mayor Hylan and which is already in effect, not only requires the speculator to have a license, costing \$250 a year, but prohibits him under heavy penalty, from receiving an advance of more than fifty cents per ticket, plus the Government tax, on the established box-office price, which the theater is required to print conspicuously on the face of each ticket.

While the playgoing public is thankful for the end of a long-standing nuisance it does not share prominently in the successful fight against it. It was only through a lazy and indifferent and extravagant public that the abuse of theater ticket speculation grew to great bounds. The credit goes to the managers who recognized that their continued welfare was at stake and to the newspapers which found earnest and eager response to their appeals in the municipal authorities.

Fund for Wounded Actors Needs Hearty Co-Operation of Profession

THE Fund for Wounded Actors is experiencing difficulty in reaching the cases for which it is founded due to the characteristic pride on the part of the profession to avoid obligations and the admission of financial distress. That there are innumerable instances of cases requiring great assistance is obvious when it is realized that actors as a class have never attained economic independence in spite of the fact that their incomes frequently assume large proportions.

Whether it is because of their naturally nomadic habits, or their reluctance to accept help which they suspect has a taint of "charity," or because of the absence of any official guiding chronicle of names actor-soldiers who are wounded and unable to resume their careers immediately are not making themselves known to those organized to aid them. With such a condition confronting the theater world it behooves all members of the profession to perform some secret service work of their own—to seek out and report those cases in need of help. Such a work would be service of a most practical and generous kind.

Certainly our actor-soldiers did not forget their friends and loved ones. They fought gallantly and won posts of high honor and distinction in order that we back home might continue to enjoy the blessings of democracy. It is essential, therefore, that we do not forget them in turn. The wounded actor does not receive from the Government funds sufficient to put him in shape for job hunting or to take care of a family. It is the special mission of the fund to provide the required amount—but it can only provide it through the whole-hearted co-operation of the profession.

Government Requests Aid of Film Producers in Finding Work for Returning Soldiers

ONCE again the United States Government has shown its unbounded confidence in the great motion picture industry by calling to the aid of the Department of Labor the film producers of the country in its campaign to find employment for returned soldiers.

Secretary of Labor Wilson is the guiding genius of this campaign, and he was quick to realize the valuable assistance that can be given through the medium of the silver screen. He knows that propaganda shown in films in the thousands of motion picture theaters of the United States will reach, directly or indirectly, every man, woman and child in the nation.

The producers of pictures are called upon by the Secretary of Labor to affix to their films trailers carrying his message. By this means he urges a resumption of home building, the creation of public sentiment in favor of extensive road construction operations—everything, in fact, that will provide work for the men who willingly gave up their positions to "do their bit" for their country.

Many times during the great war that has ended has the motion picture industry given its best to the cause of the United States. Again it is offered the opportunity to do a big, constructive work, and it will run true to form. Secretary Wilson will find that his confidence in the film producers is not misplaced.

Extensive Use of Films in Classrooms a Possibility of Near Future

THE motion picture has proved its worth in the entertainment field, as a propaganda dispenser, and in a generally educational way. It now remains for educators to make the utmost use of films as classroom instructors in the various branches of learning where visualization is an essential.

To enumerate the studies in which the motion picture could be pressed into service would almost be equivalent to listing the subjects taught in all grammar or high schools. There is hardly a study that does not lend itself to exploitation in the student mind through this medium. Plant and animal life, both of normal and microscopic size, can be shown in films in a far more impressive way than is possible by illustrations; the geographical peculiarities of a country; the customs, traits and industries of a people; these and many other phases of classroom routine are easily and naturally adaptable to the screen.

In some cities, notably Cleveland, Ohio, the public school authorities have recognized the value of motion pictures for educational purposes, and certain schools are equipped with projection rooms and machines. It has been found that this method of pictorial representation has had the effect of speeding up instruction.

It is not too great a stretch of the imagination to picture the school houses of the near future, each with its projection room and machine, fully equipped to take every advantage of this new method of teaching.



Captain Henry Stephenson and Telephone Operator Jane Cowl arrive near the front in "The Crowded Hour"



Edith Wynne Matthison gives an impressive performance as Light in Maeterlinck's, "The Betrothal"



Six little heroines in "The Betrothal" and all of them very much admired by Tytyl. From left to right Winifred Lennihan, June Walker, May Collins, Flora Shephard, Boots Wooster and Gladys George



Bessie McCoy Davis is a dancing star of the "Ziegfeld Nine O'Clock Frolic." Her grace is still as fascinating as in the days of "The Three Twins"



Florence Reed defies John Milner, owner of the gambling house in "Roads of Destiny"

FANFARE
AND
FANTASY

GREATEST NEW YEAR'S EVE REVEL MARKED BY THEATERS AND HOTELS

**Coming of Peace and the Passing of Bacchus
Responsible for Unusual Broadway
Gayety—High Prices Charged
for Tickets and Restaurant
Reservations**

WHEN history is written New York's farewell to 1918 and greeting to 1919 will not be passed over with a mere mention. It was a New Year's Eve celebration worthy of the name, worthy of the coming of peace and worthy of the passing of brewed, distilled and fermented liquors. Probably never again will the old-time revels return to Broadway, for next July New York and the rest of the United States will enter the shadow of the Great Drouth, which will make the historic remark of the Governor of North Carolina to the Governor of South Carolina of no future significance. It will indeed be a long time between.

All this was taken into consideration when Broadway held the New Year's Eve celebration. The theaters, of course, provided the pre-midnight entertainment as usual. Without exception they were packed, and if the fire code had suddenly been suspended the managers would have had no trouble in filling the aisles, for theatergoing on New Year's Eve is as much of a New York institution as the Aquarium.

Gladly Pay Extra Charges

The fact that it costs more to go to a theater on New Year's Eve than it does on other eves is offset by the fact that it's worth more. The extra admission price is the penalty the individual New Yorker must pay for insisting on doing the same thing at the same time every other individual New Yorker has decided to do it.

But there was a more conservative note about the excess admission this year, because the authorities of law and order had recently triumphed over the ticket speculators. The ticket speculators agreed that things ain't what they used to be, as they sadly recalled an enthusiastic New Yorker who a few seasons ago paid \$75 for two tickets for a musical comedy just because he wanted to attend the New Year's Eve performance.

\$5 Price Charged

The excess admission fee this year was limited to what the manager thought a New Year's Eve performance in his house was worth, plus the war tax and the fee of fifty cents per ticket allowed the brokers under the terms of the new ordinance. For "The Canary," at the Globe, and "Somebody's Sweetheart," at the Central, orchestra seats sold for \$5 each at the box office. Corresponding seats for "Friendly Enemies," at the Hudson, and "The Crowded Hour," at the New Selwyn, sold for \$4 at the box office. Other houses adopted a \$3 rate.

As there were practically no seats to be had at box offices, the broker's rate would be a more reasonable quotation. The addition of the war tax and broker's fee brought the \$4

tickets to \$4.95, minimum, and the \$5 tickets to \$6.60, minimum. Even the \$3 tickets were increased to a considerable figure.

The New Year's Eve premium on theater tickets, however, never brings any very insistent objection from the patron. It is once in the year when he doesn't object to paying more for things than they are worth, even if he doesn't know why he is doing it. Therefore, the theaters all held record-breaking crowds of enthusiasts who were pleased with everything.

Hotels and Restaurants Prosper

Like the theaters, the hotels and restaurants literally "turned 'em away." Days ago practically all table reservations had been made, and those who waited until the last minute before deciding where to go had to end up by going home and listening to the whistles. Without exception, the managers declared, it was the biggest thing in the way of holiday celebration New York has seen in many years—this with a tear as they thought of next New Year's Eve with its promise of popping ginger ale bottles, sparkling sarsaparilla and fizzing mineral water.

At Healy's Restaurant, at Broadway and Sixty-sixth Street, special programs were presented in each of the three rooms. In the Golden Glades a new edition of the "Victory Revue" was given its premiere, opening with an allegorical prologue in which Father Time ushered out the old year, arm in arm with Mars, and made way for Miss 1919 with her bevy of handmaidens. At Healy's Sunken Gardens, Broadway and Ninety-fifth Street, the entertainment was furnished by a group of strolling players, headed by Ted and Kathryn Andrews.

All the seven floors of Reisenweber's Columbus Circle Restaurant were in full swing. Sophie Tucker and her "Five Kings of Syncopation" held forth in the Four Hundred Club Room as the feature attraction of the long list of entertainment numbers. A special New Year's edition of the revue "Here and There," with a number of added attractions, also was presented. Alice King was hostess in the Paradise Room, assisted by Dore and Cavanaugh and Mlle. Andree Greuze.

Many Novel Features

A new edition of "The Revue Intimate" marked the celebration at the Moulin Rouge. Heading the list of stars was Thelma Carlton, a dancer.

The Martinique offered an elaborate Victory Celebration. An entertainment program was presented in each of the rooms, the Omar Khayyam Room, the Louis XIV Room, the Cameo Room and the Palm Room. Three performances of

Gus Edwards' revue, "Attaboy," were given in the Omar Khayyam Room.

Murray's, Churchill's, Rector's, the Strand Roof and all the other gathering places of merrymaking New Yorkers presented appropriate holiday entertainment for the hundreds of celebrators who packed their floors. If it never happens again, New York can at least say that it was never done better.

Liberty Theater Opened at Camp Mills

The Liberty, a new theater, was opened at Camp Mills, Long Island, on Thursday, Jan. 2, and the boys in camp are now able to see the best vaudeville acts and best shows from Broadway at a price of twenty-five cents, or obtain a reserved seat for fifty cents.

The new building seats 1,850 persons. It was completed in exactly twenty-six working days by a force of 325 men working at one time, painters following the carpenters so closely as to splash paint on them while they nailed up the last board.

The theater is complete in equipment. Lieut. Cornelius F. Roddy is the military director, and George H. Miller the civilian director.

On New Year's Eve a full Broadway celebration was held.

Ned Wayburn Ill

Ned Wayburn, the stage director, is ill at his home at Bayside, L. I. He was seized several days ago with an attack of influenza.

HYLAN SIGNS DEATH WARRANT OF THEATER TICKET SPECULATION

**Drastic Ordinance in Effect Provides That Brokers
Must Not Charge More Than 50 Cents Above
Price Stamped on Pasteboards**

SPECULATION in theater tickets is no more. Appropriately enough, its last song was sung through the efforts of a District Attorney named Swann. Its death warrant was signed when Mayor Hylan affixed his signature to the anti-speculation ordinance, which is one of the most drastic of its kind ever proposed in New York.

The new law, which went into effect last Tuesday, in time to prevent much of the customary New Year's Eve profiteering in tickets, provides:

That the admission price must be printed on the face of every theater ticket.

That all theater ticket brokers must pay a yearly license fee of \$250.

That ticket brokers or speculators must not charge more than 50 cents above the price stamped on the ticket.

Severe Penalties Provided

Severe penalties are provided for violations of the law. Upon conviction, imprisonment not to exceed six months, or a fine of not more than \$500, or both, may be imposed. In addition, the city may bring a civil action against the violator for the recovery of a penalty of \$250 and the speculator's license may be revoked.

GEST IN OPERA FIELD?

Reported He May Join Hammerstein in 1920 Venture

Oscar Hammerstein and Morris Gest are reported to be contemplating a grand opera partnership when the impresario re-enters the grand opera field in 1920. His agreement with the Metropolitan Opera Company to keep out of grand opera for ten years terminates next year.

Although neither Mr. Hammerstein nor Mr. Gest will affirm the report, Mr. Hammerstein, on the other hand, has denied it, saying he would work for nobody. Mr. Gest's only answer thus far has been to state that he is satisfied with his present theatrical enterprises.

In connection with this reported partnership, it was recalled that Mr. Hammerstein gave Mr. Gest his theatrical start years ago and has kept a fatherly eye on him since. For this reason it is not thought impossible that when Mr. Hammerstein re-opens his operatic career at the Manhattan Opera House next year, Mr. Gest may be the directing genius of the business end.

Boston Managers Meeting

At a meeting held last week for the election of officers to serve through the coming year of the Association of Theater Managers of Boston, Robert G. Larsen, manager of the Keith and Boston Theaters, was chosen president; David E. Dow, manager of the Tremont, vice-president; John Lyons, manager of the Majestic, secretary, and Thomas B. Lathan of the Colonial, treasurer. The directors elected were Edward D. Smith, Charles J. Rich, M. Douglas Flattery, Charles Waldron and Fred E. Wright.

F. Ziegfeld, Jr., who has long waged war on the ticket speculators and who worked with District Attorney Swann in drafting the new ordinance, expressed himself as greatly pleased with the result.

"I am very much gratified with the passage of this ordinance, which will effectually curb the ticket speculators," he said. "As they are now getting as high as \$42 for a table for the 9 o'clock Revue on the New Amsterdam roof, for which I get \$12, it is easy to see what a great protection the ordinance will be, as I know that District Attorney Swann intends to enforce it. The public should report to the District Attorney's office anybody charging more than 50 cents advance on any ticket sold above the price printed on the ticket."

John McBride of the McBride Theater Ticket Agency said:

"We have always sold our tickets at the rate provided for in the ordinance, but unreliable agencies have harmed the business."

"OVERSEAS REVUE"**William Morrissey to Present
Reproduction of Show His
Unit Gave in France**

William Morrissey, who recently returned from France, where he served as a member of the Overseas Theater League, is preparing a musical revue which will record his experiences abroad.

Elizabeth Brice, a member of the same unit in France, is to be the star of the production.

The entertainment will be a reproduction of the show they gave at camps and hospitals for the soldiers, embellished by numerous amusing incidents that occurred in the course of their itinerary. Their hits, further reinforced by numerous songs, will comprise a hurry-scurry, topsyturvy sort of show of the little revue order that have recently become popular. The opening will take place in Stamford, Conn., on Jan. 13.

Engaged for "The Overseas Revue," which is to have Elizabeth Brice as its leading figure, are May Boley, Harry Kelly, Lon Hascall, Will Morrissey, Julian Rose, Mlle. D'Alba, Harry Adler, Boyle & Brazil, Clarence Nordstrum, M. Ferrier of the Opera Comique, Paris, a number of French chorus girls and a chorus of American soldiers who have been mustered out.

**Green Room Club Unit Goes
Overseas**

Hal Crane, of the Green Room Club, has written a new act and leaves for France on Saturday aboard the S.S. *Carpathia*, under the auspices of the Over There Theater League. Mr. Crane wrote the act especially for the entertainment of our boys in France and will play an important part in it. Fred Truesdell because of his resemblance to President Wilson, will play the lead. Frank B. Carman and Muriel Tannehill (all Green Roomers except Miss Tannehill, who is the daughter of a former member) and Clara Rabinowitz complete the cast. The act will be called "The New Day."

**Fixes "Friendly Enemies" for
British Stage**

Aaron Hoffman has returned from California and immediately began work on adapting the text of "Friendly Enemies" for English consumption.

Mr. Hoffman will be a member of the party that will sail on the *Mauretania* with A. H. Woods to be present at the opening of "Friendly Enemies" at the Haymarket Theater, London, late in January.

"Seven Days Leave" Back

"Seven Days' Leave," which made theatrical history practically all last season at the Park Theater, has just closed a tour covering much of the territory east of the Mississippi River. The play has returned to the Metropolis for six weeks on the "Subway circuit," and opened Monday at the Majestic Theater in Brooklyn.

Eltinge May Go to London

Julian Eltinge may not return to pictures, after all. He may go to London next summer, as he has received a tempting musical comedy offer.

ON THE RIALTO

BROADWAY has long been accustomed to George M. Cohan's versatility. It has often watched him admirably assume the varied duties of playwright, actor, composer and stage director simultaneously. But never did Mr. Cohan's many responsibilities set Broadway talking to any greater length than upon the occasion of his sudden appearance in Robert Hilliard's role in "A Prince There Was" last Saturday afternoon at—strangely enough—the Cohan Theater. When Mr. Cohan rewrote the play from Darragh Aldrich's story he evidently had his own personality in mind as the leading character. At any rate Mr. Hilliard found the part unsuitable for him, too Cohanesque, so to speak, and so he called upon William Elliott, one of the producers, and told him he desired to quit. Mr. Cohan was starting for Baltimore to rehearse a play when he heard the news. He promptly accepted the part assigned to Mr. Hilliard, memorized the lines in two hours and played the performance on Saturday while the latter remained in the wings and coached him.

THERE is little likelihood, however, it is said, that Mr. Cohan will continue in the play indefinitely. He has too many other activities to interest him. One of the most engrossing of these at present is the production of "The Royal Vagabond." After playing the two performances of "A Prince There Was" last Saturday he caught a train to Baltimore, where he held a fifteen-hour dress rehearsal of "The Royal Vagabond," returning to New York last Monday afternoon and appearing at night at the Cohan.

HOW many predictions are being made these days that Helen Hayes, the young actress who scored one of the most substantial acting hits of the season in "Dear Brutus," will be a Belasco star in three or four years? After the premiere of the play there was a general feeling in the lobby of the Empire that Miss Hayes would not be long in attaining stellar prominence on Forty-fourth street. Still, there are the films to be considered. A leading executive of the Famous Players-Lasky Corporation was in attendance on the opening night, making many mental reservations about the possibilities of a new screen star.

NORA BAYES is the latest actress-manager to have a theater named after her. She has rented the roof playhouse atop the Forty-fourth Street Theater and transferred her production of "Ladies First" to it from the Broadhurst last Monday night. And the roof theater, which in its time has borne such names as Castles-in-the-Air, the Bull Ring, the Forty-fourth Street Roof Theater, is now known as the Nora Bayes Theater.

MISS BAYES will follow the prevalent lucrative custom of holding Sunday concerts in her theater, competing thereby with the Central Theater, the Selwyn, the Winter Garden and the Shubert-Riviera.

No greater proof of the amusement hunger of the New York public is, perhaps, evident than in the popularity of these Sunday concerts in the various so-called legitimate theaters. Notwithstanding the enormous appeal of the motion picture temples and the vaudeville houses, there is always a capacity audience for the programs at the Winter Garden and the Central on Sunday nights. The Selwyn Theater, which has just inaugurated a Sunday night policy, with musical artists as its offerings, reports excellent receipts.

A NEW distinction has been given to chorus men employed in the lighter style of musical productions. At the Park Theater they are known as members of the Male Choral Alliance. Chorus men have long submitted to general attacks upon their personalities and positions. And now the critics are balked. They cannot be contemptuous any longer of a group of men who announce themselves as members of a Male Choral Alliance. The movement at the Circle is expected to sweep southward in its extent until it even includes the male members of the chorus in the attractions at the Columbia Theater.

MR. COHAN, however, is not the only producing manager who possesses the ability, in an emergency, to assume the role of an actor. Mr. Hast played Sam Sidman's part of the marriage broker in his production of "The Little Brother" last week when Mr. Sidman was suddenly stricken ill, and played it so well that he remained in the part in the extra holiday matinees this week.

IN attempting to advertise "Some Time" in a unique manner early this week Arthur Hammerstein ran afoul of the police. He had the pavement on Broadway leading to the Casino Theater streaked with green and black lines, with accompanying directions to "follow the line for Some Time." The lines were attracting attention until Wednesday afternoon when Captain Bailey of the Thirtieth Street Station gave orders to wipe them off.

SHUBERTS HIT SPECS**Plan Central Ticket Office in
N. Y. Like Boston Agency**

A theater ticket clearing house, where tickets may be bought for all theaters under their management, is planned for New York by Lee and J. J. Shubert as a further step in the campaign of managers to eliminate ticket speculators.

Such a plan is already being tried out by the Shuberts for their five theaters in Boston. They have established a clearing house in that city for the sale of tickets for all Shubert theaters and all attractions under Shubert management. An educational advertising campaign is being conducted there to enlighten the theater-going public in the use of this innovation. The clearing house is connected by tunnel with two of the Shubert houses, the Majestic and the Plymouth.

Plans are already under way for the establishment by the Shuberts of a main clearing house, with branch offices, to handle tickets for the twenty-five Shubert houses in New York. Tickets will be sold at the same rates at the general ticket offices as at the box offices, the only difference being that the sale at the general ticket office will stop about an hour before the performance.

**Influenza Ban Is Lifted from
Milwaukee Theaters**

The Milwaukee "flu" ban has been lifted as far as theaters are concerned, and once more they can play to their full capacity. The removal of the ban came as a sort of a Christmas present from Health Commissioner George Ruhland to the theater owners.

The fifty per cent capacity order which has been in effect for the past two weeks has cost the theaters thousands of dollars, as the weather has been fine and they have been forced to turn away hundreds nightly.

Sousa and Band to Tour

Lieut. John Philip Sousa has established offices at 1451 Broadway, with Harry Askin in charge. There arrangements are being completed for an extensive tour of Sousa and his famous band.

The tour will begin early in June and will take in California and the South, including New Orleans, Texas and Havana, and extend into 1920.

**Wear "Flu" Masks on Street
in San Deigo**

The "flu" situation in San Diego, Cal., has improved, but everyone is forced to wear masks on the streets as well as in the theaters.

Widow's Mite Withdrawn

"The Widow's Mite," a new play, in which Grace George has been appearing in nearby cities, has been withdrawn. It is reported that Miss George may shortly play a season of repertory in London.

Bafunno Busy on New Score

Antonio Bafunno, composer of the music of "Somebody's Sweetheart," now at the Central Theater, has been employed by T. B. Harms & Co. to write the score for another musical play.

WITH STAGE PLAYS AND PLAYERS

U. B. O. IS NOW B. F. KEITH VAUDEVILLE EXCHANGE New Designation Will Perpetuate Name of Founder of Popular Style of Entertainment—Edward F. Albee Is the President

THE United Booking Offices have been changed to "B. F. Keith Vaudeville Exchange." Hereafter all reference to the United Booking Offices in advertising, letter-heads and contracts will bear the new name.

At a meeting of the directors of the U. B. O. it was decided in order to commemorate the name of Mr. Keith to change the name of the United Booking Offices to "B. F. Keith Vaudeville Exchange." B. F. Keith, E. F. Albee, F. F. Proctor and A. Paul Keith, founders.

The president will be Edward F. Albee; vice-president, F. F. Proctor; general manager, John J. Murdock; executive manager, E. G. Lauder, Jr.; office manager, William Sleeper; general counsel, Maurice Goodman.

The United Booking Office was started years ago when Mr. Williams, Mr. Proctor and others, including the B. F. Keith Circuit, agreed to book in and through one office. Now that these interests, with the exception of Mr. Proctor, no longer exist, it gives an opportunity of perpetuating the name of B. F. Keith and doing away with an erroneous impression that all vaudeville circuits are connected with the United Booking Offices.

Artists are requested to refer to this institution as the "B. F. Keith Vaudeville Exchange" in the future, and all business will be done under this title. The United Booking Offices, Chicago, will be called "The Chicago Branch of the B. F. Keith Vaudeville Exchange." The Boston United Booking Office will be known as the "B. F. Keith Vaudeville Exchange—Boston Branch."

F. K. Cooper's Death Concealed Four Days

Frank Kemble Cooper, the actor, died in this city last Friday morning, but the news of his death did not become known until last Monday night. Even then members of his family refused to give any particulars, saying they wanted nothing published.

According to friends of the actor, he was taken ill with pneumonia while playing in Trenton in "East Is West." He was to have appeared at the New York opening on Christmas night at the Astor Theater, but did not do so.

Mr. Cooper was the father of Violet Kemble Cooper, who is playing in "Dear Brutus" at the Empire Theater. Miss Cooper remained away from the theater Friday night and Saturday afternoon.

Mr. Cooper was born in England in 1857. His father was T. Clifford Cooper, prominent as an actor-manager, and his mother, Agnes Kemble, of the Kemble family which is famous on the English stage.

Mr. Cooper made his debut in his father's company. Later he played Shakespearean roles with Sir Henry Irving and came to America in Lily Langtry's company in a Shakespearean repertoire. He returned to England and became Ellen Terry's leading man when she broke with Irving. In the last few years he has appeared chiefly on the American stage in Laurette Taylor's company.

"Tillie" Coming

Klaw and Erlanger and George C. Tyler will present "Tillie" next Monday night at the Henry Miller Theater. The play is a comedy by Helen R. Martin and Frank Howe, Jr. The story deals with life in a Pennsylvania Dutch settlement, and the play is a dramatization of a novel entitled "Tillie, a Mennonite Maid." The original story was written by Mrs. Martin.

Patricia Collinge is the star of the production. In the cast are John W. Ransome, Robert Hudson, Maude Granger, Mildred Booth, Alfred Kappeler, Adolph Link, Charles R. Burrows and Harry A. Fisher.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

At the meeting of the Council held in the Association's rooms, 607-8 Longacre Building, Dec. 24, 1918, the following members were present: Messrs. Francis Wilson (presiding), Stewart, Cope, Stevenson and Westley, Miss Reed and Messrs. Purdy and Cortwell.

New members through New York Office: Helen Aubrey, Thomas Cogswell, Harry Delmar, Andree Greuze, Claire Keats, Margot Kelly, Eugene MacGregor, Alison McBain, Lawrence Marston, Olive Moore, Marjorie Pringle, Elisabeth Risdon, N. Murray Stephen, Myrtle Tannehill (and junior members): John A. Coggeshall and Esther R. Frome; and (through Chicago Office): Harry English, Theodore Lorch and Mortimer Sargent.

The best New Year's resolution for every one of our members is to bring in recruits to the organization; to make it his business to see that his company is 100 per cent. Equity, and if that has already been achieved, then to work among the other companies he meets and put them in the same class. From now on we are going to give credit to everyone who brings in a new member.

The Messrs. Shubert have lived up to their recent agreement with us in the fullest way, and to them we extend our thanks. All their companies for the week before Christmas were paid full salaries. This meant a great deal of money, and the recipients should be duly grateful to the Association.

In this column we have before touched upon the fact that the prevalent idea that a "letter contract" is the best is a mistake. William Faversham employed this form of contract and one of our members receiving it was honestly under the impression that he was engaged for the run of the play. However, the term was not clearly stated. Fortunately for our member the contract was so drawn that oral evidence could be introduced as to the real intent of the parties, so that when we took the matter to court we got a judgment for our member of \$1,000. All this trouble would have been avoided if the Equity Contract had been employed.

We learn that the efforts of the Church Federation of Indianapolis to check the proposed performances on Sunday have been successful, for which we are duly grateful. A certain newspaper in New York seemed surprised that we should support any attempt to suppress such performances, because, as the writer said, it was simply making it easier for the vaudeville houses, which did not, naturally, want the opposition of the legitimate theaters. As an organization we should be glad to see all theaters, vaudeville and otherwise, closed on Sundays, because we believe that the actor needs a day of rest just as much as any other worker.

BY ORDER OF THE COUNCIL.



Nonette, the particularly bright and shining star of Arthur Hammerstein's new musical comedy, "Somebody's Sweetheart," at the Central Theater

"EAST IS WEST"

Orient and Occident Meet in New Comedy at the Astor

Comedy in Three Acts and a Prologue, by Samuel Shipman and John B. Hymer. Produced by William Harris, Jr., at the Astor Theater, Dec. 25.

When two playwrights evolve a situation that apparently precludes any possibility of the hero and heroine marrying and living happily ever after, it may be said that the stage has gone stale. Mr. Shipman and Mr. Hymer, co-authors of "East Is West," have managed to do their best by stage tradition, with the result that Ming Toy and Billy Benson become man and wife, regardless of apparent impossibilities.

Benson visits a "love boat" in the Yang-Tse-Kiang just in time to find Hop Toy preparing to sell his beautiful daughter, Ming Toy, to Chang Lee, an elderly wife fancier who has several others. Beauty in distress wins out, and Benson prevails upon his friend, Lo Sang Kee, a San Francisco merchant visiting his native land, to buy Ming Toy and take her to America. This is the prologue.

The first act finds Ming Toy established in Lo Sang Kee's home in San Francisco as his respected foster daughter. Her Americanization is going on rapidly. She has no confidence in Buddha, and under his statue she hides the crucifix of her "Clistian" god.

Her American ideas scandalize the nearby mission, and they insist that Lo Sang Kee get rid of her, so he proceeds to sell her to Charlie Yang, a Chinese dandy, libertine and tong leader. Just at the proper moment Billy Benson appears, kidnaps Ming Toy and takes her home to be his sister's maid.

The second act discloses that Billie and Ming Toy are in love and planning to get married. Billie's diplomat father is horrified.

In a decidedly melodramatic climax it is discovered that Ming Toy isn't Chinese at all. She is a perfectly good white girl, who, when a baby, was kidnapped by Chinese bandits from her American missionary father and her Spanish mother, and has been brought up to be a "sing-song" girl.

Fay Bainter as Ming Toy, the pidgin English, slangy, innocently profane heroine, gives a delightful performance, despite the impossibilities of the plot. She is an artist to her finger tips. Second in importance is Lester Lonergan, whose dignified portrayal of Lo Sang Kee, the merchant, is an impressive characterization. George Nash skilfully creates a decidedly novel character in Charlie Yang.

"A LITTLE JOURNEY"

Pleasing Comedy of Character and Uplift

Comedy in Three Acts, by Rachel Crothers. Produced by the Shuberts at the Little Theater Dec. 26.

A study in character as provided by a Pullman car will be always a varied and entertaining playwriting expedient for an author of resourcefulness and a knowledge of human nature. In "A Little Journey" Miss Crothers has displayed a skill in observation of personality and detail which proves constantly refreshing.

She has set down in a transcontinental express a group of people, of varied tastes and intellects. While the conflicts which they express for the purposes of the play are not always consistent and meaningful, they are amusing and interpretative of Pullman car life.

The play is concerned with the mental rehabilitation of a pampered young girl who has come to the end of her luxurious rope in New York and is setting out, morbid and bitter, to live the rest of her life with a poor brother in the Far West. She meets the inevitable man, and he, possessing a wholesome philosophy and personality, wins her to his viewpoint—and finally, it is safe to assume, to the altar.

The crisis to her decision that life "is worth living" comes in the form of a train wreck which kills the mother of a young child and injures badly most of the other passengers. The close approach to death gives

her the required stimulus and she takes the motherless baby under her wing.

Estelle Winwood was the heroine. While prettily languid, she failed to be sufficiently wistful for the character. Cyril Keightley was a likable and forceful hero. Paul Burns gave a very amusing study of a commonplace traveling salesman. Gilda Varesi was a pathetic figure as the mother.

"THE GENTILE WIFE"

Drama of Racial Traits by a Playwright New to Broadway

Drama in four acts by Rita Wellman. Produced by Arthur Hopkins at the Vanderbilt Theater, Dec. 24.

With "The Gentile Wife," Rita Wellman, whose works are not remembered outside of the Provincetown Playhouse, has provided Broadway with an interesting and stimulating play. This is principally

because it absolutely provokes discussion after leaving the theater. But, unlike some of the dramas in this category, while listening to its argument and proposition being set forth you are not compelled to have your eardrums pounded with dry, unvigorous matter. Instead, you are kept constantly entertained, with few, if any, let-downs. This is the mark of a worthwhile play.

Some people will say that the racial problem of "The Gentile Wife" is negligible. Others will contradict this. However, both are more or less right, which is possible, as it depends entirely on the point of view. But there is nothing negligible in Miss Wellman's abstract theories and her insight into human nature. Either consciously or unconsciously she has adopted the Scandinavian school of dramatic writing. The play is especially well constructed.

"The Gentile Wife" concerns the short married life of Naida and David Davis, the bride being a Christian who does not find out that her husband is a Jew until he tells her on their honeymoon at the time he brings his family to see her. The vulgarity of the family, especially the kind-hearted but crass mother, rubs Naida the wrong way, seriously, and later when she is compelled to live in the family home on Long Island she chafes under the strain to such an extent that she forgets herself and has a liaison with a man she does not love. This man is shot by Davis and a year later, when he has been convicted and sentenced for his crime, he escapes from confinement. The call of his family is so great that he comes to bid them all good bye before he flees to South America, and at this the wife realizes that the blood tie is stronger than the marriage and that it would be better for both if she did not accompany him as had been planned.

Emily Stevens, as the Gentile wife, gives a performance that is marked with a wealth of detail in expressive little movements. She seems to have far more ability to convey her emotions with motive power than with vocal.

Vera Gordon, as the vulgar, kind and loving mother, was a particularly bright spot in the performance. Frank Conroy seemed to realize the exact requirements of the role of the cold, calculating and bitter seducer, to whom women were nothing but biological specimens. The balance of the company was thoroughly adequate.

"A PRINCE THERE WAS"

Entertaining Comedy with Multimillionaire as Hero

Comedy in Three Acts, by George M. Cohan, adapted from a story by Darragh Aldrich. Produced by Frederick Stanhope at George M. Cohan's Theater, Dec. 24.

To remember Robert Hilliard in "A Fool There Was," "The Argyle Case," "A Scrap of Paper" and "Pride of Race," and then to watch him at work in a part that calls for none of his splendid talents, is not calculated to cheer those who rejoice in recollections. Such, however, are the circumstances under which Mr. Hilliard returns to Broadway.

(Continued on page 48)



Eva Fallon, a charming singer and comedienne who has been seen in many Broadway productions, now appearing in "Somebody's Sweetheart"

"A Prince There Was"

(Continued from page 47)

"A Prince There Was," however, can safely be called entertaining, for its lines are witty and some of its situations are funny. As the vehicle for the introduction of several typically Cohanesque characters of the sure-fire comedy type it is unquestionably successful, as the roars of laughter testify. In the drawing of such types, Mr. Cohan never goes wrong, and his skill saves "A Prince There Was" from becoming tiresome by reason of elaborate attempts to mystify the audience needlessly.

Martin, a middle-aged millionaire, has taken to strong drink in order to forget the death of his wife and son. Despite the entreaties of his friend Carruthers, a magazine publisher, he insists on drinking himself to death. Enter a child, the slavey of a middle-class boarding house. Her name is Comfort, and her sunny disposition leads Martin to pose as Mr. Prince, associate editor of Carruthers' magazine. Comfort has interested him in her story of a struggling young woman writer who lives at the boarding house and whose manuscripts always come back. Mr. Martin, in the role of Prince, installs himself in the boarding house, buys the rejected manuscripts of the pretty writer, and also a treatise on international law, written by a broken-down lawyer.

Unfortunately, interest flags in the third act because of somewhat far-fetched explanations.

Mr. Hilliard gives his usual finished portrayal, and a close second to him is little Marie Vernon, who, in the role of Comfort, makes the real hit of the performance. Ralph Sipperly, Jessie Ralph, A. G. Andrews and Ernest Stallard are excellent in character roles.

"THE VOICE OF McCONNELL"

Cohan Provides Olcott with Pleasing Comedy

Comedy with Songs in Three Acts, by George M. Cohan. Produced by Cohan and Harris at the Manhattan Opera House, Dec. 25.

Chauncey Olcott, after quite a number of seasons, has found an ideal role. Building up a play around the actor's requirements has been deftly done by Mr. Cohan. The latter has provided Olcott with a most cheerful entertainment and a part which allows him to do the things he does best in a natural manner.

It is heard that Cohan has tailored this comedy for Olcott from an incident in the life of John McCormack. Although we do not place any credence in the widely circulated report, it is a perfectly legitimate assumption that it might have happened to any well known singer.

Cohan has taken a pleasing love story and rather boosted it up with a crook mystery concerning a stolen valuable ring. Everything turns out all right in the end. The tenor gets the girl, locates the jewel thief and sets her on the right path. And he does it all with blarney, of course.

Supporting Chauncey Olcott, who is in as good voice as ever, is a capable company of rather prominent players, including Harold de Becker, Gilda Leary, Edward Fielding and Fletcher Harvey.

"THE MELTING OF MOLLY"

Entertaining Musical Comedy on the Virtues of Slenderness

Musical Comedy in Three Acts and a Prologue, based on the novel by Maria Thompson Davies. Musical adaptation by Edgar Smith; Music by Sugmund Romberg; Lyrics by Cyrus Wood; produced by the Shuberts at the Broadhurst Theater Dec. 30.

At last there appears a musical comedy with a plot. This unusual combination is found in "The Melting of Molly," which has finally received its long delayed New York opening. The result is a wholly bright, tuneful and pleasing entertainment.

Charles Purcell, of "Maytime" memory, has most of the singing to do. Isabelle Lowe is a delightful Molly with good comedy lines and a good comedy way of putting them over. Mrs. Charles G. Craig plays a negro mammy, strongly reminiscent of "In Old Kentucky." Excellent comedy touches are added by Maude Turner Gordon, Robert Bentley and Edgar Norton.

At first it seems a bit strange to see a group of Wintergardenesque beauties cavorting about in a pastoral setting, as provided in the prologue, but after a moment one gets used to it. This chorus is sprightly, beautifully gowned, can sing and dance, and in all other ways is up to the Shubert standard. The musical numbers, of which there are many, are particularly winning, notable among them being *Darling, Jazz, How I Love to Hear It*, and *Jazz All Your Troubles Away*.

Molly Carter is engaged to one Alfred Bennett, who makes her wait four years while he builds a career as a diplomat. In the meantime she gets fat, her family gets poor and she falls in love with Dr. Moore (Mr. Purcell), proprietor of a sanitarium. Alfred cables from London that he expects to return in three months and wants Molly to wear a certain dress at the wedding. Molly, however, has expanded to such an extent that it can't be done safely. Therefore, she decides to "melt" down to her former specifications by the use of Dr. Moore's treatment. Alfred can't get home in time, so Molly, now melted, weds him by proxy, the proxy being Dr. Moore. When Alfred appears he has taken on so much weight that Molly refers to him as a "hippodrome," and makes her marriage to the proxy a permanent affair.

"BACK TO EARTH"

Thin Comedy of Angel Who Returns to Earth

Comedy in Three Acts by William Le Baron, suggested by a story by Oscar Graeve. Produced by Charles Dillingham at Henry Miller's Theater, Dec. 23.

Although the angel who temporarily descends to earth from his celestial abode is quite familiar in literature he is unique enough in drama to be classed as a novelty. William Le Baron's comedy principally concerns such a character, and for three acts we listen to his reactions to present-day conditions, which are new to him, as everything

has changed since he was a human on earth good enough to be placed in the alleged happy confines of heaven.

Mr. Le Baron's play is of slightest texture, and as such should be vitalized with sparkling and crisp dialogue. Every comedy whose plot is frail that has met success has relied upon its dialogue and extemporaneous situations for popularity. "Back to Earth" is hardly graced with these. It seems rather lifeless. There are a number of clever spots and talk, but it ought to be the rule of the evening and not the exception.

Charles Cherry struggled valiantly to inject life into the affair in an absolutely conventional role. He worked so hard that one couldn't help feel sorry for him and fully appreciate his attempts. Wallace Eddinger, as the angel, who falls in love and decides he wishes to remain a mortal (if he tells anything about heaven he will be condemned to finite life), but on doing so is turned into the old man he was before he died, gives a good portrayal of the unsophistication of the queer visitor.

Minna Gombel was always amusing in a not unusual part, which she made much of. Ruth Shepley was allowed to be her charming self, and the others, Harold Hendee, James Dyrenforth, James Kearney, Jay Wilson, Paula Sterling and Kirby Davis, were adequate.

"THE VELVET LADY"

Musical Version of "A Full House" Captivating

PHILADELPHIA. — Klaw and Erlanger's latest musical production, "The Velvet Lady," was enthusiastically received by a capacity holiday audience at the Forrest Theater. Victor Herbert has provided a tuneful score, and was on hand to conduct the orchestra himself.

Fred Jackson's former farce success, "A Full House," furnishes a really funny "book," to which Henry Blossom has added some clever lyrics. The story is somewhat familiar to theatergoers, since it closely follows the original. Briefly, George Howell, a lawyer bridegroom, goes to Boston before his honeymoon to recover from a cabaret dancer, known as the Velvet Lady, some love letters written to her by Ned Pembroke, a young chap engaged to the sister of Howell's bride. In a train wreck Howell accidentally exchanges his handbag containing the letters for one belonging to a thief, in which there is a valuable necklace, just stolen in Boston. Howell's bride discovers the necklace in his bag, and from then on complications arise, until finally a half-witted maid, Susie, steals the necklace, and eventually gets the offered reward.

Georgia O'Ramey as Susie from Sioux City was amusing, but her interpretation of the part was merely an imitation of May Vokes' original Susie. As an imitation it was excellent, but many were disappointed that Miss O'Ramey could not have played it in her own style of comedy. Otherwise why not have May Vokes herself?

Marie Flynn as the bride sang and



Vera Gordon, whose character work in "The Gentile Wife" is winning new honors

danced daintily. Minerva Coverdale was a bright little Bubbles. Ray Raymond as Howell, and Alfred Gerard as Pembroke, carried out the farcical spirit, and both danced well. Fay Marbe as the Velvet Lady livened up the last act considerably. Howard Langford as the thief, and Eddie Dowling as a "green" policeman, were good.

Mr. Herbert's music is excellent in an unpretentious sort of way. *Take Life and Love as You Find Them* is a waltz theme bound to be popular. *Spooky Oookums* is a lively little number for which there were clever dance encores. *I've Danced to Beat the Band* and *Fair Honeymoon* both have a good dance swing. Georgia O'Ramey's song, *What a Position for Me*, got many hearty laughs.

The chorus is good looking, unusually tastefully gowned, and drilled in clever steps by Julian Mitchell.

Marjorie Rambeau to Play London Season

A. H. Woods is arranging a London season for Marjorie Rambeau.

Mr. Woods himself is to sail for London in a few days, primarily to produce there "Friendly Enemies." He is taking with him manuscripts of numerous plays to which he holds the rights. Miss Rambeau's engagement in the British capital will begin probably early in the spring.

Champlin Company Popular

The Charles K. Champlin repertory company, which is at present touring through central Pennsylvania, is meeting with gratifying success. This organization, whose justifiable boast is super careful production, bases its popularity in no small part on the manner in which the plays are staged. That is to say, the players lack the mechanical aspect in working together that many repertory companies frequently fall into, owing to careless and too rapid rehearsals with a mere learning of parts. And the scenic investiture has variety. Mr. Champlin's company has been a popular organization for many years.

STOCK IN MANY CITIES

"LILAC TIME" WINS IN SOMERVILLE Play by Jane Cowl and Jane Murfin Goes Well When Presented by Stock Organization

"LILAC TIME," by Jane Cowl and Jane Murfin, the offering by the Somerville Theater Players Christmas week, was the marked success of the past few theatrical seasons. Winifred St. Claire as Jeannine was wholly delightful and the same assertion goes for Rowden Hall, as Lieut. Philip Blythe. Both were splendid in the roles, their love scenes being particularly well done. John Gordon and Ted Brackett as Smylie, and Capt. Padget, re-

spectively, made two good roles stand out prominently, as did John M. Kline as Major Halloway. Elbert Benson as Julien, got "under the skin" of the old grandfather, playing him with extreme finesse and intelligence. Others in the cast were Ruth Fielding, Grace Fox, Rose Gordon, John Dugan and many new faces, the cast being exceptionally long. Kendal Weston deserves special mention for a beautiful production. "Very Good Eddie" next.

Cleveland Companies in Holiday Offerings

A charming revival of "Mrs. Wiggs of the Cabbage Patch" was the New Year's offering of the Vaughan Glaser Players at the Duchess Theater, Cleveland, this week. Perennially new and lending itself so aptly to stock presentation, the play and the production, as presented by Mr. Glaser and his popular players, was given a most cordial reception.

The Grand Theater stock company offered a revival of "Sis Hopkins" this week as a special New Year's attraction. The play, which is more in the nature of a stage classic, offered splendid opportunities to Edna Grandin and Jack Lewis, the popular leading team of the organization. J. Hooker Wright and Charlotte Wade Daniel made a hit as Ma and Pa Hopkins. "Sis Hopkins" packed the theater all week.

ELSIE LOEB.

Lillian Desmonde to Return to Stage

Lillian Desmonde (Mrs. John Dallas Hammond), well known stock leading woman, who, after her husband entered the service, gave up the stage and became assistant director of publicity for the Penna. War Savings Committee, was in New York last week arranging details with a manager, to open in a new play after the first of the year. Mrs. Hammond is well known for her war work, having been credited with the enrollment of 3,500 members in the \$1,000 Pershing Limit Club, W. S. S., and the sale of \$1,534,000 Fourth Liberty Loan. During the past twelve months, she has delivered 500 talks for different patriotic affairs.

"Sick-a-Bed" in Los Angeles

"Sick-a-Bed" opened at the Morosco Theater, Los Angeles, Sunday afternoon and was played by the Morosco Stock Company, headed by Charles Meredith and Florence Malone. Meredith and Miss Malone did well with their parts, and, as the lines are very funny, the piece is scoring. Packed houses are patronizing the play.

Northampton Players Present "Quinneys"

The Northampton Academy was closed Christmas week, reopening New Year's week with "Quinneys," given for the first time in stock. Visiting attractions, "Sweethearts" and "Come Out of the Kitchen" were presented the same week. Christmas evening the old Biblical drama, "Abraham and Isaac," was given by amateurs in the theater in place of the outdoor municipal tree celebration of former years. It was directed by Samuel Eliot of Smith College who played Abraham. Miss Hosford of the Department of Spoken English at Smith played Isaac. Community and choral singing by people from the city and the college faculty was part of the program. MARY BRENSLER.

Otis Oliver Players Close Long Season in Lincoln, Neb.

The Otis Oliver Players ended their fifty-fifth consecutive week of stock in Lincoln, Nebr., on Dec. 28. This time was divided between the Oliver and Lyric Theaters and is the longest stock engagement in Lincoln's history. The closing offerings were "The Cowboy Girl," 23-25, and "Sis Hopkins," 26-28.

The future policy of the house has not been formally announced, but it is understood that arrangements are being made for a new stock company to open in the very near future. V. E. FRIEND.

Knickerbocker in Philadelphia Again Stock House

The Knickerbocker Theater, in Philadelphia, originally built for William W. Miller, at Fortieth and Market streets, and which has had a varied career of a vaudeville, picture and stock, has reopened. This time it is housing stock and photographs.

J. SOLIS COHEN, JR.

"Charley's Aunt" in Spokane

"Charley's Aunt," the ever popular farce comedy, was staged by the Woodward & Arlington Players in Spokane Dec. 15-21. Robert Brister in the leading role made a distinct hit. The support was adequate.

Woodward Players Please in Drama

Another pronounced hit was registered by the Woodward Players in "The Master Mind" at the Woodward Theater, Spokane, Dec. 22. Many patrons considered it the best production yet given by the company. It may be that Spokane patrons are unusually hungry for dramatic plays in preference to comedy, or it may be that the Woodward people do better in the heavier roles, but in any event the audiences have been more responsive to plays of this character.

William Morse, in the lead, was forceful. He gave a subtle touch to the character of Andrew. Hazel Whitmore is excellent in the ingenue lead. Lucille La Valliere, who is undoubtedly the best character woman ever playing in stock here, had a fat part and made the most of it. Others deserving of special mention are Joseph La Valliere, in character, and Robert Brister, who gave a careful portrayal of the ex-prosecuting attorney. REN H. RICE.

"Message from Mars" Reaches Haverhill

"A Message from Mars" played to packed houses at the Academy Theater in Haverhill, Mass., Dec. 23-28. Walter Gilbert as Horace Parker was fine. Walter Scott Weeks as the Messenger from Mars put his best efforts into the part and scored a decided hit. Ione Magrane as Minnie Templar showed much charm and sweetness. Gilberta Faust as the aunt of Horace Parker was excellent. Joseph Barrett as the tramp gave a fine exhibition of his talents. C. T. ISSERTELL.

"Sis Hopkins" Makes Big Hit at New Haven

The Hyperion Players at New Haven made of "Sis Hopkins" one of those delightful things that make you laugh and cry and go home a happier, better person. Jane Morgan and Arthur Howard were Miss Elsie and her beau. But the real big success of the show was Mary Ann Dentler. Adrian Morgan was a good foil for her. Frank Thomas as her pa was splendid. Adelaide Hibbard was a good ma. Maud Blair, Arthur Griffin, Emmy Martin, Walter Sherwin, Estelle Hull and many others added to the play. Griffin did a very good specialty. "A Stitch in Time" coming.

Edmonton Gets "Third Degree"

At the Orpheum, Edmonton, the stock company, 16-21, gave good performances of "The Third Degree" and "Peaceful Valley."

In the latter Rex Snelgrove as Hosea Howe, Zana Vaughn as Virgie Rand and James Blaine as the unsuccessful lover were excellent. Etta Delmas, as usual, was exceedingly good as the mother. Rita Elliot, Charles Bates, Leyden Shiller and Joe Lawlis gave good support.

PERSHING THEATER HAS DEDICATION

Pittsburgh's New House Opened with Speeches by Mayor and Col. Martin from Chateau-Thierry

Pittsburgh's newest theater, the Pershing, was formally opened last Monday afternoon with an audience that taxed the capacity of the newly furnished and renovated playhouse. The opening was characterized by the presence of Mayor Babcock, who made an address, as did also Col. Edward Martin, who commanded the 110th Infantry in France. He told of being gassed at Chateau-Thierry, and his remarks evoked applause. With the two speeches ended the dedicatory of the playhouse "to be known hereafter as the Pershing Theater."

The opening play was "Cheating Cheaters," with Audell W. Higgins and Arthur Vinton in the leads. Mary Hotchkiss proved a clever ingenue, while the comedy role was well taken care of by Wilton Chamberlain.

Manager Dennis A. Harris was the recipient of numerous congratulations on the auspicious opening of the Pershing.

The last half of the week was given over to "It Pays to Advertise." C. C. LATUS.

"Cinderella Man" Scores Hit at New Bedford

"The Cinderella Man" was the offering of the Warren O'Hara Players at the New Bedford Theater during Christmas week. Miss Enid May Jackson, in the feminine lead, made a decidedly winsome princess, while Alfred Swenson, who took the principal masculine part, was altogether convincing as the excessively scrupulous bard. Lynn Osborne, in the role of the gruff old financier, received merited applause. JOHN D. MACPHAIL.

Packard Has New Plan of Lobby Display

Service efficiency to the manager and actor is an underlying principle of the Packard Exchange.

Particularly satisfactory to Mr. Packard was the recent selection and organization of the Castle Square Stock of Boston.

A recently added service feature of the exchange is to furnish free life-sized lobby enlargements of leading people to stock producers a week ahead of their appearance with the company.

Milwaukee Theaters Open

The Milwaukee stock houses, the Shubert and the Pabst Theaters, did record business Christmas week. The Harry MacRae Webster Players re-opened at the Pabst Theater, while the Minturn Stock company at the Shubert Theater has continued all through the "flu" ban.

William Kent

as

Sam Benton

in

"Somebody's Sweetheart"

Takes this opportunity to thank his friends for their good wishes, also the many courtesies extended by the New York Press, and wishes them all

A Very Happy New Year

Central Theatre Indefinite

Management Arthur Hammerstein

MESSRS. COHAN & HARRIS

PRESENT

The Most Fascinating Mystery Play Ever Written
"THREE FACES EAST"

By Anthony Paul Kelly
Eastern and Western

CHAUNCEY OLCOTT

in George M. Cohan's Latest Comedy

"THE VOICE OF McCONNELL"
MANHATTAN OPERA HOUSE, NOW

The Funniest American Comedy Ever Written

"A TAILOR-MADE MAN"

By HARRY JAMES SMITH
Eastern and Western

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Marriages

KELLY-GORDON.—Ruth Gordon, the
"baby talk lady" in "Seventeen," was
married last week to Gregory Kelly, who
plays Willie Baxter in the same company.
Miss Gordon came to the stage from
Boston society three years ago, while Mr.
Kelly has appeared with such stars as Mrs.
Fiske and Maude Adams.

Deaths

ALDWELL.—Ernest Aldwell, vaudeville
actor, died in St. Luke's Hospital, Dec.
27, of influenza.

BROWN.—Percy Brown, well known in
vaudeville and musical productions as one
of the Six Brown Brothers, died last Sun-
day at Misericordia Hospital. He was 36
years old, and had lived in this city twelve
years. Both parents, five brothers and a
sister survive. Services were held at the
Campbell Funeral Church Tuesday after-
noon.

CONWAY.—George W. Conway, who
for the past 50 years has been associated
with the theatrical business, died last
week. He was born in Philadelphia. He
made his debut in the Chestnut Street
Opera House, Philadelphia, with Booth
and Barrett, and was with Harrigan and
Hart. More recently he appeared with
"The Little Minister," "Bunt Pulls the
Strings," and "Little Women."

COOGAN.—Charles Coogan, who had
been treasurer of the Hudson Theater
more than four years, died last Friday of
pneumonia at St. Laurence Hospital. Mr.
Coogan had been connected with the Ful-
ton Theater and was for many years
auditor for Henry B. Harris. He is sur-
vived by his wife and two-year-old daugh-
ter.

TYNAN.—Caroline Tynan, wife of Bran-
don Tynan, appearing in "The Matinee
Idol," died last Friday of pneumonia at
her apartment in the Hotel Richmond.
Mrs. Tynan was 28 years old and before
her marriage was widely known on the
stage as Caroline Whyte. She had ap-
peared in Frohman companies and was last
seen in support of John Drew.

WALSH.—Joseph W. Walsh, for many
years a prominent stage director, died last
Saturday at his home in Winthrop, Mass.,
from the effect of an operation. Mr.
Walsh started his stage career 35 years
ago, at the old Boston Museum and has
supported many stars, including Booth,
Barrett, Modjeska, etc. For the past 18
years he had directed stock companies
throughout the country. He was 53 years
old and unmarried.

Business of Staring

(Continued from page 41)

pictures as well as good actors, and
that no matter how popular a favorite
may be, if the picture in which he or
she is appearing is not up to standard
the box office suffers a slump that
fringes the wickets with frost. In
the good old loyal days, they say,
such a thing was unknown.

This is not a new conclusion.
Like its companion, the oft-repeated
statement that unless the quality of
the screen drama is improved imme-
diately "the game will be dead in a
year," is subject to exaggeration.
In this particular the history of the
cinema has almost perfectly paral-
leled that of the stage. Ben Jon-
son had his own opinion of the
plays of Shakespeare and of what
the public wanted, and there never
has been a year in the history of the
theater that some solemn ass has not
arisen to remark that the drama was
on its way to the bow-wows with
the devil stepping heavily upon the
accelerator.

I MYSELF believe the movie star
has reached the peak of his popu-
larity—and also of his inflated sal-
ary. It is but natural that as the
competition in good pictures grows
keener the star's monopoly of the
movie fan's interest will suffer.
There was a time when Maude
Adams would completely swamp any
other attraction playing against her,
and particularly any other star. But
Maude Adams playing against "The
Lion and the Mouse," or "Within
the Law" or "The Thirteenth
Chair" is another thing.

But there will always be stars.
The personality market is one of
those exceptions to the rule that the
price on all things salable is fixed by
the law of supply and demand.
There will always be stars—but
there will be more and more stars
and more and more good pictures,
and neither will be in absolute con-
trol of the situation.

It is going to be a good year for
the showmen, and they have reason
to feel elated. They came through
the war test so beautifully they are
entitled to a few hoop-las, at least.

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THE
MARKET PLACE IS ON
PAGE 78



Happy New Year from Elsie Janis

PUBLIC SALE OF VALUABLE THEATRE, KNOWN AS THE NEW HANOVER OPERA HOUSE

The undersigned Trustees will offer at public sale, on the ninth day of January, 1919, the above mentioned Theatre, situated on the corner of West Chestnut Street and Franklin Street, in Hanover, York County, Pennsylvania.

This is a beautiful building of red brick with brownstone trimming, situate within two blocks of Center Square, with good car service after all performances. It has a seating capacity of 1100, including four boxes, orchestra, balcony, and gallery; also a stage ample to handle any road productions, having handled many of the very best.

A bit about the stage. Proscenium opening 36 ft. by 28 ft.; curtain to back wall 42 ft.; width, wall to wall 60 ft.; below fly gallery 48 ft.; to rigging loft 60 ft.; modern switch-board, of the best; dimmers, four color lighting, five stage pockets, two front curtains with asbestos drop, scenery complete, ten spacious dressing rooms, with running water; music room, bill room, all on stage floor. Lighting—110 A. C., 600 Amp.

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Property will positively be sold to the highest bidder on the above date at 2 P. M., when terms will be made known by the undersigned.

D. GUY HOLLINGER } Trustees.
ALVIN R. NISSLY }

WHERE'LL WE EAT TONIGHT

Martinique

A victory celebration marked the New Year's Eve festivities at the Martinique. The program was carried out in each of the four rooms—the Omar Khayyam room, the Louis XIV room, the Cameo room and the Palm room. During the evening three performances of Gus Edwards' revue, "Attaboy," were given. The revue in its new edition will continue throughout the season.

Reisenweber's

The revue, "Here and There," presented by Louis Silvers, was the principal part of the New Year's Eve entertainment at Reisenweber's Columbus Circle restaurant, all seven floors of the establishment being filled with merrymakers. The stars appearing on the program included Ruby Norton, Midgie Miller, Stewart Jackson, the Eastman Sisters and Margaret Severin. Sophie Tucker and her "Five Kings of Syncopation" headed the bill in the Four Hundred Club room.

Healey's

"The Victory Revue," with a special allegorical prologue, was enjoyed by large crowds at Thomas Healy's Broadway and Sixty-sixth Street restaurant on New Year's Eve. A group of strolling players, headed by Ted and Kathryn Andrews, provided the entertainment at Healy's uptown establishment at Broadway and Ninety-fifth Street.

Moulin Rouge

A new edition of "The Revue Intimate" was given its initial performance at the Moulin Rouge on New Year's Eve. Heading the cast is Thelma Carlton, a dancer. Others on the list are Martin Culhane, Dixie

O'Neil, Mary Jane Woodyard, Lois Lane, Lillian Leonore and Olga Marwig.

Pre-Catelan

Dining, dancing and jazz music are nightly features of the Pre-Catelan in West Thirty-ninth Street, near Broadway. The New Year's Eve crowds were treated to a surprise by Manager William H. Barnes, who presented each guest with a novel souvenir of the occasion. The newly opened Pre-Catelan revue, with many added features, proved popular.

Restaurant Rambles

Billy Barnes, the proprietor of the Pre-Catelan, gave a housewarming party this week on the new estate he has just bought at Baldwin, L. I.

Gil Boag has left for Newport News, Va., where he is putting in most of his time seeing that the soldiers at the Virginia camp are receiving the best food that the market affords.

Arthur Nies, late of Delmonico's, is now manager of the Cafe des Artistes, where he has inaugurated a new idea called "artists' table."

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THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 11

Theater	Production	Date of Production	No. of Times
Astor	East is West (Harris)	Dec. 25	22
Belasco	Tiger, Tiger (Belasco)	Nov. 12	74
Belmont	The Little Brother (Hast)	Nov. 25	59
Bijou	Sleeping Partners (Williams)	Oct. 5	115
Booth	Be Calm, Camilla (Hopkins)	Oct. 31	85
Broadhurst	Melting of Molly (Shubert)	Dec. 30	17
Casino	Sometime (Hammerstein)	Oct. 4	118
Central	Somebody's Sweetheart (Hammerstein)	Dec. 25	24
G. M. Cohan	A Prince There Was (Cohan and Harris and Hilliard)	Dec. 24	23
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	170
Comedy	A Place in the Sun (Shubert)	Nov. 28	54
Cort	The Better 'Ole (Coburn)	Oct. 19	100
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	87
Eltinge	Under Orders (Wood's)	Aug. 20	162
Empire	Dear Brutus (Frohman)	Dec. 23	26
44th Street	Little Simplicity (Shubert)	Nov. 4	83
48th Street	The Big Chance (Woods)	Oct. 28	93
French	French Players (Copeau)	Oct. 14	107
Fulton	The Riddle: Woman (Mooser)	Oct. 23	96
Gaiety	Lightnin' (Smith and Golden)	Aug. 26	164
Globe	The Canary (Dillingham)	Nov. 4	83
Hippodrome	Everything (Dillingham)	Aug. 22	223
Hudson	Friendly Enemies (Woods)	July 22	203
Knickerbocker	Listen Lester (Cort)	Dec. 23	26
Liberty	Gloriana (Cort)	Oct. 28	91
Little	A Little Journey (Shubert)	Dec. 26	21
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	114
Lyceum	Daddies (Belasco)	Sept. 5	144
Lyric	The Unknown Purple (West)	Sept. 14	140
Maxine Elliott's	Ten for Three (Selwyn)	Sept. 19	133
Miller's	Tillie (K & E and Tyler)	Jan. 6	8
Morocco	Remnant (Cook)	Nov. 19	76
New Amsterdam	The Girl Behind the Gun (K. & E.)	Sept. 16	139
Playhouse	Forever After (Brady)	Sept. 9	147
Plymouth	Redemption (Hopkins)	Oct. 3	100
Princess	Oh, My Dear	Nov. 27	56
Republic	Roads of Destiny (Woods)	Nov. 27	56
Selwyn	The Crowded Hour	Nov. 22	62
Shubert	The Betrothal (Ames)	Nov. 14	70
39th Street	Keep It to Yourself (Broadhurst)	Dec. 30	17
Vanderbilt	The Gentle Wife (Hopkins)	Dec. 25	22
Winter Garden	Sinbad (Shubert)	Sept. 2	163

B. F. Keith Vaudeville Exchange

Palace Theatre Building,

CHICAGO

New York City

BOSTON

Announcement:

The UNITED BOOKING OFFICES has been changed to

B. F. KEITH VAUDEVILLE EXCHANGE

Hereafter all reference to the UNITED BOOKING OFFICES in advertising, letter heads, contracts, etc., will take on the new name.

At a meeting of the directors of the UNITED BOOKING OFFICES, it was decided, in order to commemorate the name of Mr. Keith, to change the name of the UNITED BOOKING OFFICES to "B. F. KEITH VAUDEVILLE EXCHANGE, B. F. Keith, E. F. Albee, F. F. Proctor and A. Paul Keith, Founders."

The President	will be	EDWARD F. ALBEE
" Vice-President	" "	F. F. PROCTOR
" General Manager	" "	JOHN J. MURDOCK
" Asst. Gen. Manager	" "	REED A. ALBEE
" Executive Manager	" "	EDWIN G. LAUDER, JR.
" Office Manager	" "	WILLIAM B. SLEEPER
" General Counsel	" "	MAURICE GOODMAN

Artists are requested to refer to this institution as the B. F. KEITH VAUDEVILLE EXCHANGE in the future, and all business will be done under that title.

The UNITED BOOKING OFFICES, Chicago, will be called THE CHICAGO BRANCH OF THE B. F. KEITH VAUDEVILLE EXCHANGE.

The BOSTON UNITED BOOKING OFFICES will be known as the B. F. KEITH VAUDEVILLE EXCHANGE—BOSTON BRANCH.



Blossom Seeley has a big song hit in "When the Good Ship Comes in That Brings My Lovin' Daddy Home" at Keith's, Louisville

Janet Adair is singing "Jim! Jim! Jim!" at the Riverside, New York, this week

Lloria Hoffman has a popular number in "Somewhere Someone is Waiting for Me." At the Palace, New York, this week

TAKING ENCORES

Marion Bent and Pat Rooney sing "The Navy Brought Them Over" at the Orpheum, Brooklyn

Mollie King is singing "Bluebird Blues" with great success at the Century Grove, New York

Lillian Teece (above) at Camp Mills this week. One of her songs is "I'm Glad I Can Make You Cry"

VAUDEVILLE VOLLEYS — From

THAT the name of B. F. Keith, historic in the annals of the American theater, may be properly honored by the amusement he created, it has been decided to change the name of the United Booking Offices to the B. F. KEITH VAUDEVILLE EXCHANGE. B. F. Keith, E. F. Albee, F. F. Proctor and A. Paul Keith are officially designated as the founders.

The first president is Edward F. Albee; vice-president, F. F. Proctor; general manager, John J. Murdock; executive manager, E. G. Lauder, Jr.; office manager, William Sleeper; general counsel, Maurice Goodman.

Lady Constance to Dance

Lady Constance Richardson is going to give vaudeville an opportunity to study her grace of the dance at the Palace theater next week. The deal to present Lady Constance in the varieties was consummated by Morris Gest, who directs the title dancer's theatrical activities. Lady Constance is the forerunner of a remarkable series of international headliners scheduled for early appearances at the Palace and other Keith houses.

The Slender 1919 Lucille

Everybody is wondering about the secret of Lucille Cavanagh's svelte and slender figure. Once Lucille was—let us say—plump. Not unpleasantly, indeed, decidedly the reverse. But the 1919 Cavanagh is even more fascinating. At the Palace this week Lucille has been playing what they term an engagement de luxe in the varieties and she certainly has been the chief interest of the bill.

Is there anything more charming than her "parasol prance"? At the same time Lucille wants to watch out for mannerisms. Someone has told Miss Cavanagh that little cutisms help her charm. She should drop these right away. Anyone with Lucille's two fascinating reasons for success in the varieties needn't worry about stage tricks. And the two Cavanagh reasons are still the banner ones of the two-a-day.

New Julian Eltinge Show

Speaking of losing weight, news comes from Los Angeles, where Julian Eltinge opened his vaudeville show under the direction of William Morris. Julian is said to have lost twenty pounds. Dieting and exercise are the reasons, where, with Miss Cavanagh, it was merely the exercise of consistent dancing in the varieties that brought about the irene castle-ness. A feature of the Eltinge show is Julian's vampire impersonation, according to coast reports. Personally, we doubt if it can outdo Fannie Brice's delicious siren number in the Nine O'Clock Frolic atop the New Amsterdam Theater.

But to return to Julian! Eltinge isn't going back to the movies. After his tour with the William Morris company, he is going to London to appear, probably in a British revue.

Sunday Variety Competition

Have you noticed the rivalry among the Broadway theaters in presenting Sabbath vaudeville? The so-called legitimate houses are going in for it strong, in competition to the Palace and other Keith theaters.

U. B. O. Now B. F. Keith Vaudeville Exchange—Lady Constance Richardson to Dance—Ban on Rube Marquard—Sabbath Variety Competition—Many Soldier Acts Coming

Last Sunday, for instance, the Selwyn gave a concert de luxe with Ornstein, Vera Barstow and others, while the Hippodrome, Shubert-Riviera, Central and others went after it strong. At the Central there was George Whiting and Sadie Burt, Harry Carroll and Mabel Withee, and many others, recruited from Shubert and other attractions.

Will the Keith interests take action against this invasion of their individual field? That remains to be seen.

Ruling Against Rube Marquard

Be that as it may, definite action has just been taken in one particular case of an act playing other theaters and then endeavoring to jump to the Keith time. Rube Marquard and his Naval Jazz Band started out recently on a tour of the Loew time. The official announcement on the incident follows:

"Marquard will not play any of the Keith time in New York.

"Negotiations were on in the Keith offices for time, but as soon as it was discovered that Marquard had played Loew's Metropolitan in Brooklyn, the negotiations were called off. The class of acts that play the Keith high priced houses in New York will be closely watched hereafter, and any act playing a popular priced house, no matter in what neighborhood, where a Keith high priced house operates, will lose his or her time on the Keith Circuit.

"An order has been issued for a booking man to cover all the houses and report every show. Any new act that expects to play the high priced houses, can get a showing in the Keith houses."

In other words, the Keith people don't want shopworn acts.

Vaudeville From the Camps

The return of our boys in khaki is bringing to light a new amusement angle. All sorts and varieties of turns are being offered the variety powers—that-be—acts and performers that have developed in the camps, both here and abroad. Undoubtedly many of these will find their way to the varieties, because they possess a human, direct appeal, aside from any patriotic interest. Despite the brevity of America's participation in the war an interesting and distinctive branch of wartime amusement developed. Soldier shows cropped up and played seasons of varying success both in New York and elsewhere. Now the variety turns, developed in the training camps, are headed Broadway-ward.

Soldiers and War Songs

One of the odd things about the war has been the soldiers' reception of war songs. They liked the melodies but, disdaining the lyrics, created words of their own. The result has been a remarkable lot of songs—fre-

quently profane, but, withal, possessing a note of health, directness and thorough Americanism.

Vaudeville bookers are feeling their way cautiously in booking these acts, much as they want to help the khaki boys. Showmen think that there is a reaction against things with a war flavor. It is already apparent in the films. The world that stayed at home is tired of the war and surely the boys who are coming back are not interested in imitations of their own vivid experiences.

What Will Succeed the Shimmy?

Now that the edge is wearing off the shimmy dance, Broadway managers are looking around for a successor. Already the shimmy is losing its zest on Broadway, although it is featured with a vengeance in the Ziegfeld entertainments, the Century roof show and in "Some Time." But the theatrical scouts are already in quest of the latest daring bit of terpsichorean jazz from the Barbary Coast.

Nan Halperin Success

Now that Nan Halperin is returning to the Palace next week as a headliner, it is interesting to recall her meteoric success. Nan came out of the West about four years ago. She had played in musical comedy, in "tabs" and in the varieties in the west and middle west but the east knew her not.

It was only after a lot of difficulty that she was able to get bookings, largely through the interest Commodore M. S. Benthall displayed in her work. She finally got a hearing at outlying Keith Brooklyn houses and at the Royal. Those few weeks established Nan in Keith vaudeville.

Two things stood out of her act vividly. One was her remarkable appeal, which proved her a single of remarkable qualities. The other was the excellent quality of her songs, which actually possessed intelligent lyrics. These lyrics were by William Friedlander, Miss Halperin's husband in real life.

Nan Halperin's First Hit

Nan's salary jumped by leaps and bounds. She came to the Palace and scored, played the big cities and duplicated her hit, and returned to the Palace an established success. Since that Miss Halperin has gone steadily ahead until today she stands up in the Bayes, Franklin, La Rue division of big single women.

Next week Nan will offer what she terms her second song cycle, a bit more serious than her first efforts. Somehow, even in the first days we thought Miss Halperin had possibilities as a tragedienne. The fire of the Slav throbs through her veins.

Leon Errol's Palace Success

It is interesting to see the way vaudeville patrons at the Palace this week took to Leon Errol's comedy

offering, termed for no particular reason, "The Guest." There is nobody quite as funny as Errol in playing a comedy intoxication and he outdoes himself in his variety turn, which otherwise is nothing at all. Everything depends upon Errol's alcoholic byplay.

The new method of holding headliners over for two weeks at the Colonial is turning out splendidly. Belle Baker played two big weeks there recently and lively George White is just finishing his second at the 62nd street theater.

Llora Hoffman Arrives

Llora Hoffman, the prima donna soprano, came quietly into the Palace this week and rather surprised everyone. Miss Hoffman has just completed an Orpheum tour and for her Palace hearing she presented a repertoire of new songs. Miss Hoffman sung for some time in opera on the other side.

Gloria Goodwin is back dancing on Broadway again, this time in "The Melting of Molly" at the Broadhurst theater. Gloria has been trying the pictures this past summer, doing the mermaid siren in the Flemish seacoast episode of Maurice Tourneur's "Woman." And Gloria did it very well.

Eleanor Painter dropped out of "Glorianna" quietly but firmly last week. And she evidently isn't going to return, for Dorothy South has succeeded her in the advertising. All of which may make it possible for Miss Painter to try vaudeville for awhile.

The Mystery of Tarzan

Those in the know in vaudeville are laughing over the success of Tarzan, the "monkey with the man-like intelligence" in the varieties. The remarkable stage of Tarzan's training has been surprising variety audiences for weeks and his feud with the theater drummers everywhere has amazed everyone. The fact is Tarzan is a human being, indeed a human being with a remarkable English accent. Tarzan uses a remarkable make-up and gets away with the stunt in clever fashion. Why do vaudeville powers play a fake animal act? Because Tarzan's act, considered from any angle, is a good one and it's always good showmanship to play a good act, isn't it?

And Tarzan, by the way, is going back to England soon.

Blanche Bates' Troubles

The tribulations of Blanche Bates are now reaching the public. Miss Bates played a week recently at the Palace in a sketch, "The World Mother," as a message to aid the Red Cross drive. Aside from presenting this message, Miss Bates had it in mind to save something out of the \$1,500 paid for the act for the Red Cross treasury. While Miss Bates found that the authors were willing to forego their royalties actors weren't willing to work without salary. Result: Miss Bates found herself out some fifty dollars when all the bills were paid.

Which may or may not affect Miss Bates' opinion of benefits and actors. But the fact remains that the actors had a perfect right to ask for their salaries.

IN THE VAUDEVILLE FIELD

With FREDERICK JAMES SMITH

LEON ERROL IN AMUSING SKIT, "THE GUEST"; HYAMS AND McINTYRE IN SONG PLAYLET

Leon Errol

MR. ERROL is appearing in a sketch, "The Guest," in which Jed Prouty is his only assistant. The author of the skit isn't mentioned but his name is really quite unnecessary because it is Errol's laughable semblance of comic intoxication that puts the turn over. The lines and idea are nothing. Errol merely is shown into a guest room, has some amusing repartee and byplay with the butler and smashes up some valuable statuary despite his blundering efforts to save it. There is no one quite as amusing as Errol in this limited type of comedy. "The Guest" needs trimming to prevent it becoming tiresome, for the laughs grow scattered towards the end.

John Hyams and Leila McIntyre

The scene of Mr. Hyams and Miss McIntyre's little playlet, "Maybloom," is an artist's studio. Hyams, playing an artist's friend, is mistaken for the painter by the young model, played by Miss McIntyre, who comes to pose for a picture. There is a comedy misunderstanding over the picture Miss McIntyre is to pose for and which proves quite harmlessly to be a portrait in crinolines. The skit gives opportunities for several songs, the best liked being *Our Wedding Day*, although Miss McIntyre did one of her familiar kid songs very pleasantly. Mr. Hyams and Miss McIntyre carry their own musical director and credit the stage arrangement on the program to Frank Stammers. Just why, isn't apparent. The sketch needs considerable quickening.

Al Lydell and Carleton Macy

Using a drop in one depicting a country cabin, with wooden steps leading from the door, Lydell and Macy have an amusing character skit depicting the little joys and jealousies of two old cronies, one a sea dog and the other a Civil War veteran. The sketch is credited to John J. McCowan. One feminine assistant appears briefly, the repartee between Macy and Lydell being practically the whole of the act. Lydell's veteran is an amusing creation and Macy's old salt makes an admirable and substantial foil. An amusing turn.

Llora Hoffman

Just back from the Orpheum time, Miss Hoffman was allotted the after intermission position on the Palace bill. She wore an ivory spangle gown, used a grand piano and an accompanist, and had a special stage arrangement with hangings and high candles on either side. Miss Hoffman did most with a dramatic song, *The Americans Come*. Her reception was quite cordial, although she did not score any particular hit. Her voice and methods are fairly commendable.

Julian Eltinge

Julian Eltinge's new vaudeville show, produced by William Morris, at the Mason Theater, Los Angeles, proved a brilliant success. Eltinge is in superb form himself, both as to voice and figure. He has lost some twenty pounds through a course of dieting and exercise. His gowns are especially striking, while nearly all his numbers are new.

Cleverly removing the stigma of "female impersonations," Eltinge's impersonations are always a subtle and good-humored satire on feminine mannerisms and foibles. In his new show, he has several numbers which are really brilliant and penetrating satire, especially the vampire number, in which he satires the screen vampires. Costumes are by Cora McGeachy, and scenery by the Parisian Erte. There is a one-act play, a little farce, written by Eltinge and June Mathis, which is a gem of fun, in which Eltinge plays the star part. Motion pictures and spoken lines are artistically combined in this. He presents also a bride number and a bathing girl who wears six different costumes.

The surrounding bill includes Dainty Marie in her serial act, the dancing Lavars, Arnaut Brothers, musical clowns, and Sidney Grant pleases as always.

Miss Hoffman's Revue Tops Alhambra Bill

Gertrude Hoffman, in her elaborate one-woman revue, tops the Alhambra bill. The Alhambraites liked the specialty immensely. "The Toy Romance," a musical skit produced by Raymond Hitchcock and E. Roy Goetz and staged by Leon Errol, was an interesting feature of the program. Jeanette Martine and Con Conrad in a melodic playlet; Juliette Dika, the French-American comedienne, and Frank Crumit are prominent on the bill, which also includes James Thompson, assisted by Al Petrie, in "The Camoufleurs," Fred Miller and Bert Chapman, the Loyals and their dog.

Interesting Bill at Loew's American

Loew's American for the first half had two strong features in Sam Hearn, the humorist with the fiddle, and Margaret Braun and her Four War Widows in songs. Emily Smiley and company in "Her Great Chance," Captain Bett's animals, Harry and Anna Scranton, Berry and Nickerson and Homer and Du Bard rounded out the bill, with Wallace Reid's "Too Many Millions," the screen feature. Robert Henry Hodge and company in "Bill Blithers" are the week-end headliners.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

<i>Our Wedding Day</i>	Hyams and McIntyre
<i>The Americans Come</i>	Llora Hoffman
<i>When You Come Back</i>	George MacFarlane
Nathan	Belle Baker

IS THAT SO!

Leo Friedman, attorney for Loew's theatrical enterprises, has been granted a discharge from the Navy and is back in civilian clothes at his desk in the Loew offices.

Walter Baldwin, an ensign in the Navy Flying Corps, who has been in active service since last June, expects to be mustered out and home in time for the spring productions. Mr. Baldwin was early last season with Frank Craven at the George Cohan Theater, and later on featured with his wife in his sketch, "The Petticoat Man," on the United time.

Ted Doner has left the Annette Kellermann act to continue as a single. He has been replaced by Tom Dingle, who has been with Bessie Clayton.

Harriet Rempel, who was badly hurt in an automobile accident some time ago, has recovered and will shortly reappear on the stage.

Charles Withers, well known for his work in "For Pity's Sake," will shortly receive his discharge from the army. He is going to London to appear in an Albert de Courville revue.

Ted Lorraine is a member of the cast of "The Melting of Molly."

Sophie Tucker and her five kings of syncopation are holding forth in the 400 Club Room at Reisenweber's. Blossom Seeley is going strong through the middle West on her tour of the Keith time.

Hobart Bosworth just received a remarkable reception upon his appearance at the 'Frisco Orpheum in "The Sea Wolf," his playlet adopted from Jack London's novel.

Reports from the Loew theaters indicate that Margaret Braun and her "five war widows" are being unusually well received.

Dainty Marie has joined the Julian Eltinge vaudeville company, presented by William Morris.

Mlle. Nitta-Jo is going strongly on her Keith tour. In Washington this week Keith audiences welcomed her heartily and she served one of the big individual hits of the season.

Peggy Shanor, the striking brunette beauty of stage and screen, is preparing to go into vaudeville. Miss Shanor, however, is not depending on her beauty in this project. She collaborated in the writing of the sketch in which she is to appear.

Joe Byron Totten has added play writing to his already long list of accomplishments. He is now appearing in his own sketch, "Just a Thief," while rehearsing another entitled "Two Wise Birds."

LUCILLE CAVANAGH WINS PALACE HIT

Smart Dancing Specialty Wins Honors of Bill—Leon Errol Amusing

The Palace bill has several odd features this week. One is the remarkably slender amount of singing. The Gliding O'Mearas open the show in their fast dance act, followed by the Le Grohs in their novelty turn. Tom Smith and Ralph Austin had third spot in their knockabout comedy specialty. Following them come John Hyams and Leila McIntyre in what they term a model playlet, "Maybloom" (see new acts).

Al Lydell and Carleton Macy make a resounding comedy hit in John J. McCowan's "Two Old Cronies" (see new acts). Just before intermission comes Lucille Cavanagh, to whom went the honors of the bill. Miss Cavanagh is using her special settings and drops, her three assistants, Wheeler Wadsworth, Mel Craig and Billy Taylor, and following a routine which includes an introductory dance, an Indian number, an eccentric evolution a bit of the Yama type, and finally the cute little "parasol prance." Miss Cavanagh made the real hit of the Palace show.

After intermission Llora Hoffman appears in songs, with Charles Lurvey at the piano. Leon Errol follows in "The Guest," winning many laughs (see new acts). Joe Laurie and Aileen Bronson present their "Let 'Er Go" skit, and George N. Brown, the champion walker, closes the show.

VARIED BILLS IN BROOKLYN HOUSES

All-Star Program at Orpheum—Rooney and Bent in Second Week

The Brooklyn bills this week are unusually varied. The Orpheum has practically an all-star offering, with George MacFarlane in songs, the Mosconi Brothers in eccentric dances, the Avon Comedy Four in their familiar restaurant skit, the ever popular Rooney and Bent, and the Duncan Sisters in a song cycle.

MacFarlane was unusually well received with Harry De Costa at the piano, while Louis and Charles Mosconi, with their sister Vera, made a smashing terpsichorean hit. The laugh success of the bill was scored by the Avons, Rooney and Bent are just as successful in their second week as their first, while the Duncans were pleasantly received.

At the Bushwick Harry Green and company in Aaron Hoffman's familiar playlet, "The Cherry Tree," and Janet Adair in a cycle of songs vied for headline position. The Klein Brothers in "Ain't I Grand," Ralph Dunbar's Grenadier Girls, and Leona Stephens and Len Hollister stood out on the bill.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUITS

Auburn

JEFFERSON—Vaudeville acts first half were Seabury and Price, the Telephone Tangle, with Joe Bennett, Fred Fenton and Sammy Fields, Bud and Jessie Grey. Picture, William Farnum in "The Rainbow Trail." Second half: Bert and Page Dale, Lee Biggs and company, Jack Marley, Asahi Troupe. Picture, "Tarzan of the Apes." Business big. J. HENRY KERR.

Buffalo

SHEA'S—Trixie Friganza tops the New Year's bill at Shea's this week and as usual is meeting with great success. Her new vehicle is entitled "At a Block Party," written by Jean Havez. Other acts on the bill include Harry Slatko's "Midnight Rollickers," an octette of musicians and dancers divided into a male quartette of instrumentalists and a mixed quartette of dancers; Dudley Douglas, Adelaide Mason and Leeds Corde appear in a new sketch entitled "Brigham Young"; A. Robbins, imitator of musical instruments; Erwin and Jane Connelly in "The Tale of a Shirt"; Fred Whitfield, Marie Ireland and company in "The Belle of Binghamville"; the Curzin Sisters, the human butterflies in a clever dancing act, and Millard and Harlin in a musical comedy skit, "From Broadway to the Battery." TAYLOR.

Fall River

BIJOU—Homer Romaine in aerial eccentricities; the Palmero Duo, grand opera singers; Kenny and Hollis, local favorites; Worden Brothers, Jack Arnold Trio, Mabel and Johnny Dove, the Camouflage Duo and Houdini in the photoplay, "The Master Mystery." Alexander Brothers and Evelyn Clayton and Clayton are artists in patter and drawing pictures. Grundy and Young, Creamer, Barton and Sparling, Barry McCormack and company in the comedy playlet, "You Can't Beat Them." S. R. O.

EMPIRE—The Renzettas, juggling; Ralph Dunbar's "Tennessee Ten," buck and wing dancing; Carson and Willard, Homer and Wheelock, Jennie Middleton, violinist, and Florence Reed in the photoplay, "Today." "Crosby's Corners," with Felix Rush and a company of ten—a good act—with excellent instrumental selections; Edwin George, comedy juggler; Libby Brown and Conlon, the Three Tivoli Girls, and Gonne and Albert, who gave a fine lot of fancy dancing, pleased very large attendance. W. F. GEE.

Haverhill

COLONIAL—The bill for the week was one of the best balanced shows seen here this season. Ten acts of vaudeville, and each one a hit. "Billet No. 13," played by a trio of Canadian soldiers; "Kid" Thomas and dancing girls; Tom Kelly; Maria, Italian accordionist; Barlow and Bennett; Francis Scott and company; Roman troupe; the Leroys; Rucker and Winifred. C. T. ISSERTELL.

New Haven

POLIS—Rosalie Natalie and Ben Fareri offered a splendid dancing novelty act. The setting was most artistic and elaborate, giving six changes. Burke Toeuy and company had the house in howls of laughter. The Quixey Four did very well. Adelaide Chisholm and Willie Breen, Francis Renault and Alverz Duo in acrobatic comedy. The bill was well balanced. HELEN MARY.

New Orleans

ORPHEUM—Cecil Cunningham proved herself a singer of ability; Flanagan and Edwards, comedians, in a skit entitled "Off and On," were clever; Harry Beresford, in "A Live Wire," did an excellent piece of character work; George Moran and Charles Mack showed they were comedians of ability. Ernestine Gordon and Eleanor Kern were successful both vocally and instrumentally, and J. Edmund McGee was entertaining in his travesty on mesmerists.

PALACE—Will Ward and company, singers, were good; the Sam Yee troupe, magicians and jugglers, were of the best in their line, and the Cromwells were also very competent as jugglers.

LOEW'S—Frescott and Eden, demonstrating mental mysticism and Bessie Leonit was very good in song and story. J. M. QUINTERO.

Pittsburgh

DAVIS—Blanche Ring was given a riotous welcome by one of the largest audiences of the season at her opening at the Davis this week. Here are a few of her songs that brought down the house: *The Dooleys Have All Done Their Bit*, *My American Ace* and *I, Medley of Cantonment Songs*, *Bing-Bang-Bingen on the Rhine*, and *The Navy Will Bring Them Back*.

The Gardiner Trio—Helen, Edgar and Babe—gave a clever exhibition of dancing that won them lots of applause. Maurice Burkhart gave a splendid vocalization effect of Tom Powers' cartoons, "Joy and Gloom." Jane Courthope had a very wholesome offering in "Our Family." She was ably assisted by Charles Forrester, Ross Forrester and Helen Avis. Dooley and Dooley, the "six-cylinder comedians," were laugh provokers that evoked plenty of applause. Joe Jackson did an amusing skit with his bicycle.

Manager Connelly had a special show on New Year's Eve, starting at 10.30, when a crowded house welcomed the year 1919 in. There were many "Happy New Year" greetings as the clock tolled midnight. LATUS.

Toronto

SHEA'S—Ruth St. Denis and her splendid dancers head the bill, and lovers of real good dancing are getting a goodly fill. Jean Adair in "Maggie Taylor, Waitress," gave a very fine performance of an appealing little sketch. Haley Sisters and Joel Clifford appear. Balance of bill very poor.

EDDIE LEONARD AS COLONIAL FEATURE

George White Strong Favorite in Second Week—The Barrys Please

Making his last appearance before a two-year tour, Eddie Leonard is one of the Colonial favorites this week with his ten minstrels. Eddie contributes his familiar syncopated singing and graceful soft shoe and silver clog dancing. George White, in his second Colonial week, reappears with Tot Qualters, Ethel Demar, Lois Leigh and Dorothy St. Clair, scoring another hit. The Colonialites like White's dancing immensely.

Mr. and Mrs. Jimmie Barry appear in a bucolic skit, with Jimmie's familiar rube humor predominating; Marie and Ann Clark offer "What?" a variety mingling of song, dance and chatter. Milo again surprises; Joe Morris and Flossie Campbell offer "The Avi-Ate-Her"; Diana Bonner sings, the Garcinette brothers juggle hats and the Robert Dohr company contribute physical stunts.

Washington

KEITH'S—Harry Watson, Jr., and Mlle. Nitta-Jo are dividing the headline position. Watson is highly amusing in the telephone and prize ring hits from "Odds and Ends," while Mlle. Nitta-Jo is oddly fascinating. Henry Lewis won many laughs with his "Squidgulum" skit, and Mrs. Gene Hughes and company, Count Perrone and Mlle. Trix Oliver, Moran and Urceer, Clinton and Rooney, and El Clerc round out the attractive bill.

Waterbury

POLIS—For the first half of the week the Five Martins, in their sensational acrobatic act; the Stanley Revue, Barbour and Lynn, Charlie Gillen and Jack Mulcahy, and York's Clever Canine are pleasing their audiences. "The Midnight Patrol" is the photoplay. C. F. C.

Blackface Act Pleases in Los Angeles

ORPHEUM—A really top-notch bill opened at the Orpheum yesterday. The biggest hit was scored by Joseph Bennett and Edward Richards in blackface presenting "Dark Clouds." Helen and Josephine Trix furnish the best sister act of the season, in original songs by Miss Helen, which include *The Only One for Me*, *There'll Come a Time*, *Oh, What a Time*, "Petticoats," while old and while it has been seen here at least three times, still serves as a welcome vehicle for Grace Dunbar Nile. The inebriated dog "Don" and his master, "Officer Vokes," score in a neatly staged act, in which Don plays a gentlemanly souse in a manner to elicit joy noise from every part of the house. Walter, Brower is as clubby and confidential as ever with his talk about his marital grievances, and scores heavily, especially as he has a most pleasing personality. Reno has a Nat Wills make-up, but his pantomime and comedy trick-bicycle stuff are all his own. He's a hit. "On the High Seas," Walter C. Kelly and Dale and Burch remain over.

RIVERSIDE LIKES NEW NORWORTH ACT

"On Their Honeymoon" Pleases—Lew Dockstader Present

Up at the Riverside this week they are welcoming Jack Norworth back in a decidedly emphatic way. There they like Jack's quiet song methods hugely and he won a great share of the bill's applause.

William L. Gibson and Regina Connelli are winning many laughs in Aaron Hoffman's "On Their Honeymoon," in which a dominating butterfly wife is cured and cured emphatically. Lew Dockstader appears in his political comedy repartee; C. B. Maddock is producing a new operetta, "Not Yet, Marie," by Frank Stammers, with a cast of fourteen, including William Edmunds, Buzzell and Parker and Mary Donahue. Dave Kramer and George Morton, the "two black dots," appear; William Friedlander presents "Sweeties"; Ethel Hopkins appears in songs; Olympia Desvall and company offer a trained animal act which is pleasing.

Belle Baker Scores as Royal Headliner

Up at the Royal this week Belle Baker scored one of the biggest hits of her whole career. Lewis and Gordon are presenting a melodramatic novelty, "In the Dark," and Emmet Devoy and company are offering a new play written by Mr. Devoy, called "Mother's Diary." Ben Bernie, Fred Fenton and Sammy Fields, Diamond and Brennan, Collins and Hart, Lucille and Cockie, and Raymond Wilbert are also on the bill.

Vaud. Bills in the Proctor Theaters

Anthony and Rogers, Dunbar and Turner, McDevitt, Kelly and Lucey, and Masters and Kraft were prominent on Proctor's Fifth Avenue bill for the first half of the week. Hugh Herbert and company were favorites on the Fifty-eighth Street bill, overtopping the remainder of the program. Billy Burk's "Motor Boating" topped the Twenty-third Street first half bill, with Diero, the accordionist, a strong runner-up. Stan Stanley and his relatives made a big hit at the 125th Street.

Orpheum Circuit Takes Over Lincoln House

ORPHEUM—After being dark one week the Orpheum was officially opened under the direction of the Orpheum Circuit, Dec. 25, with Jack Yeo as manager. Wilbur Mack and company headlined the opening bill. Under the new management the house will offer Orpheum attractions Wednesday to Saturday, and legitimate attractions Mondays and Tuesdays, whenever they can be secured.

LIBERTY—Anna Eva Fay returned to the Liberty this week with her mystery act. Her last appearance in Lincoln was some twenty years ago at this house, then called the Oliver. "Maggie Taylor, Waitress," on the same bill divided the headline honors.

V. E. FRIEND.

A HAPPY NEW YEAR

THE CROWDED HOUR

TEA FOR THREE

WHY MARRY?

ROCK-A-BYE BABY

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Selwyn and Company

IN THE SONG SHOP

BY E. M. WICKES

The Music Business in for Prosperity—Elizabeth Brice Popular in France—A New Army Organized

PICK up the New Year edition of any trade paper and it's a hundred to one that you will see an editorial in it telling the manufacturers, the distributors and the retailers what they may expect in the way of business. However, before I tell you what fate has in store for you, I think it wise to let you know how the publishers feel about 1919, for, to be candid, they can tell you more in five minutes about the coming prospects than I could tell you in a month of Decoration Days, which, I suppose, indicates that I am not a regular unionized trade paper editor.

Publishers figure that the war has helped the music business a great deal, that the public has come to realize that popular songs usually carry a message of cheer, and that when the soldiers are back among friends they will look for the lighter side of amusement, which will include popular music. Furthermore, with the war at an end, and the prospect of the bandit prices of necessities of life taking a drop, the public will spend more on luxuries. And it all reads logically.

As a prophet, I can tell you that you will have three hundred and sixty-five days to work or play, that the live publishers who keep a live-wire staff and pay regular salaries will grab practically all of the hits, that few song writers will be satisfied with the royalty statements handed them, and that E. Z. Nutting will be pestered to death by new publishers who think that he should make the hits for them. If any of the publishers who think that hits grow on the end of a shoestring put anything over on Nutting he will have discovered something new and good enough for Fred Fisher to put a melody to it.

Elizabeth Brice Popular In France

Just now Miss Brice is working with Mill Morrisey on a new revue, the first thing she has attempted since she came back from France, where she entertained the soldiers. While she was there she and Dick Gerard, author of "Sweet Adeline," met, and in a recent letter that Dick sent over he said:

"I met Elizabeth Brice and Will Morrisey the other day, and let me tell you that she is the most popular American performer in France. Morrisey has been connected with a theater in Paris, and as a result we have had a lot of free tickets this week. Brice and Morrisey are aces and deserve more credit than they ever get. The actors over here are very much incensed at another team, man and woman, because it has been advertising itself as having played France for six months, when it hadn't been here more than three weeks. However, as the act was lucky enough to get back to America first, I suppose it took advantage of the fact and capitalized on the experience."

The New Army

It has been reported that up to the present time 488,000 song manuscripts have been submitted in the

Hearst song contest. Just picture an army of this size opposite the German trenches all singing the new songs at the same time. During court proceedings in this country, while amateur song writers have been pouring forth their troubles with "Lemon Publishers," no judge has been found who could stand the ravings of a few of them for more than half an hour. So how long do you suppose any army of Huns, who are natural quitters, could hold out in the face of 488,000 song writers, all singing at the same time? Have a kind thought for Irving Berlin, for he has been selected, or possibly drafted, to act as one of the judges.

Fifteen songs will be awarded prizes, with the winner pulling down \$2,000. And as a result 487,985 amateur song writers will keep tabs on Berlin's future songs to see that he hasn't taken anything that didn't belong to him. At some time or another every one of the 487,985 will accuse him of lifting his masterpiece. It's the penalty Berlin has to pay for being hailed as a genius.

Smith Has Nerve

The H. E. Smith Publishing Co., of New London, Conn., with H. E. Smith as president, has set out to prove that hits can be made forty-five minutes by aeroplane from Broadway. Mr. Smith must know what he is doing, for he isn't a hick by any means. His plant is in New London, but he is the treasurer of the Society of American Dramatists and Composers. In "My Killarney Rose," one of the feature numbers of Neil O'Brien's Minstrels, and which has been sung by President Wilson's daughter in France, Smith looks to have a song that should show him a nice little profit. Smith, knowing that to make a hit one has to do more than buy a drink for a leader on a sound steamer, is on the job every day and in every day.

Miss Clark's List Growing

Amy Ashmore Clark, manager, or manageress, of the Artmusic, has added Llorra Hoffman to her long list of headliners. Miss Hoffman is featuring "Somewhere Some One Is Waiting for Me" at the Palace. If you think she has a sinecure, just try to land the acts now featuring Artmusic numbers, including Lillian Russell, Vernon Styles, Llorra Hoffman, Caruso, Marguerite Sylvia and Madame Chilson-Ohrman.

Leo Feist, Santa Claus

Some say that Leo Feist split \$95,000 in Christmas presents among his employees, while others tell you that he divided \$50,000 in Liberty Bonds. In his prosperity Feist doesn't forget those who helped to make him prosperous, and if he gave out a nickel, he certainly handed out something worth while. One performer while discussing the matter said: "With the hits that Feist has had this year he could give away a million and he wouldn't miss it."

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1919 OUTLOOK FOR FILM MUSIC

Good Resolutions and the Future—New Forces Coming In—Color and Music

BY PHILIP EDWARDS

A NEW YEAR looms before us, large or little, just as we choose to look at it. Even by the time this appears in cold type, many managers, organists, leaders and musicians in general may have had time enough to break all their good resolutions made for the coming year. Life is a making and a breaking. And sometimes one is tempted to say "Let us not resolve." But we always make resolutions, even if we turn around the first week and break them.

Consistency demands that we accomplish something during the coming year; we can't help ourselves. Old man Evolution pushes us in spite of ourselves. So I am sure that there will be many improvements in the musical part of the motion picture presentations. Many good things have been accomplished during the past year, and that while war was going on. With a clear sky ahead, and with no booming of guns in our ears, we may forge even farther ahead during this coming year. Let us hope so.

In any business, unless it is absolutely dead and buried, there are always forces at work that do not appear on the surface. Even the boss himself now and then slumbers, and along comes a lazy clerk and gives him an idea that means a few millions. That lazy clerk is hanging around a lot of places. The unfortunate thing is that the boss can't always put into operation these suggestions. Usually there is other people's money in every big undertaking, and the boss is merely a figurehead.

Picture Color and Music

Several forces are at work along musical lines. In a picture house, color and tone go together, and therefore it will probably be more pleasing to the eye when pictures in natural colors are united to ideal musical settings, and certainly more pleasing to that inner sense of enjoyment, than the old black and white affair. There is no doubt in my mind that the wonderful scenes pictured in Hawaii by Prizma, when set to ideal accompaniment, as they were recently at the Rivoli, are more excellent than the ordinary picture. There seems to be more body to the picture and therefore more body to the tonal setting; it seems to get into the picture better. Along such lines are the artistic forces of the picture house at work. It is impossible to stand still in this business.

John Wenger, Art Director for the Rialto-Rivoli houses, has a great many fine ideas and plans for the union of color and music. This has a direct application to the presentation of pictures. The color scheme for a presentation layout is a matter for an artist, just as the musical lay-

out is a matter for a musician. Mr. Wenger is working on a color plan for the overture, usually the first number in a picture program. He has taken Grieg's *Peer Gynt*, and during the rendition of this he plans to have several distinct changes of light, color, and scene which will be accomplished by means of drops and veils. Many unthinking critics have made fun of the changing colors during the playing of a musical composition. In fact, I was a sort of a scoffer myself at one time; but I'm cured.

More Subtlety Needed

Another thing that we are going to get away from during the next year, or haply the next few, is the idea that the presentation must be a piece of overdone realism. There are some cases where silence is golden. The most engrossing thing to an audience is keeping them just a little bit away from what is going to happen. I believe Mr. Rothapfel is quoted somewhere as saying, "Keep your audience on tiptoe." Well, this is it, both in music and scenic effects; don't tell them in a loud voice what it is, but let them spend a whole winter guessing. It will stimulate their imaginations.

Something of this sort is going to develop in the setting of music to pictures; we are going to get away from too realistic themes, and have more subtle ones; and this will follow along with the development of the picture photography. We are just now in the melodrama stage. Griffith showed us a few new touches in "The Greatest Thing in Life," one or two close-ups of Miss Gish, which were very beautiful. But these were of too short duration to allow any musical treatment, and were not intended for that anyway. But it shows what may be done with a little thought. It would be an interesting experiment to have a picture made of beautiful scenery, of a pastore character, timed with certain music selected for that subject. The fading in and fading out at the cadences would come at the right instant, and it might be worth the trouble to try it out on a few audiences.

Development of Organ

The use of the organ with picture is coming more and more into its own. The organ can do wonders, if you have a good man at the console. Of all instruments, the organ has the most wonderful resources, which is just what one wants in playing pictures. Organ builders who are intending entering the motion picture field should be sure to have the advice of a picture player. Building an organ in a theater is not like building one in a church. A theater instrument must be capable of playing

the picture and of giving a recital in the next breath. The question of wind pressures is probably one of the most neglected, yet of most importance.

Professor Firmin Swinnen, organist of the Rivoli, is turning his attention to the repertory of the picture organ. For a long time this has been neglected. A few composers throughout the country have written certain light intermezzos, which are very good, but the great mass of characteristic music for orchestra can not be had for organ.

Professor Swinnen has already begun work along these lines by arranging *In Sight of the Oasis*, an orchestral composition by Mr. L. Baron, viola of the Rivoli orchestra. This little work by the author of the justly famous *Intermezzo Chinois*, is what organists are looking for. Professor Swinnen expects to follow up such compositions, selecting the best and making organ arrangements of them. Thus, in the coming year, we can get more good picture music for the organ. And this will have a double value as being selected by a motion picture player and a remarkably fine organist—two practical points that are worth thinking over.

I am intensely optimistic as to the outcome of pictures and music. There is scarcely a limit to the artistic possibilities. And in the coming year let us resolve that our programs shall be better; that we shall be more careful; more conscientious; more generous. With these things attended to, the box-office and salaries will take care of themselves.

RIALTO—NEW YORK

Riesenfeld Plays Own Intermezzo for Charles Ray Picture

The old true and tried *Poet and Peasant* was the Rialto's overture last week. As an intermediate number the orchestra played the popular *Barcarolle* from "Tales of Hoffman."

A thrilling scene, "The Storm," was improvised by Arthur Depew, and the big, booming organ tones lent much atmosphere to this seascape study.

James Harrod, a new tenor to Broadway, sang in excellent style *Kitty Malone* and *Dear Old Pal*. He is a distinct addition to the Rialto musical list. Gladys Rice sang *My Son*, a new song by Bond.

In the Review, the orchestra played Sousa's new march, *We Are Coming*, and a galop was used for a scenic railway. This latter caused much laughter, as the varying tempo followed the speed of the car. For the fleet's arrival *El Capitan* was played.

Among the numbers used in the feature Charles Ray in "String Beans" were Nevin's *Love Song*, Borch's *Mountain Music*, Jimmy Valentine, and Ralph Jackson's *Vanity*. Dr. Riesenfeld used his own charming *Jeannette* for the love theme, the heroine's name being Jean.



RALPH H. BRIGHAM
CONCERT ORGANIST
STRAND THEATRE, N.Y.

PHILA.—STANLEY

Oriental Music and Christmas Carols Feature Program

Albert F. Wayne, musical director of the Stanley, arranged an excellent Christmas program for the patrons of that popular picture house. A timely number was a selection of the most famous Christmas carols, played by the orchestra as an intermediate number. The feature was Norma Talmadge in "The Forbidden City," and Dr. Wayne gave this a setting of the proper atmospheric compositions, among them being Friml's *Veil Dance* and his famous *Adieu*. Other numbers were *The Far East*, Fletcher; *Intermezzo Chinois*, Baron; *Chinese Tea Garden*, Langey; *Some Day*, Herbert; *Melodie*, Rachmaninoff, and Donaldson's *Suki San*, which was the love theme.

WASHINGTON—RIALTO

Breeskin's Big Orchestra in Beautiful Program

In presenting Nazimova in "Eye for Eye" at Moore's Rialto, the orchestra under the direction of Daniel Breeskin, accompanied the production with the following selections: *A Song from India*, Rimsky-Korsakow; *Intermezzo*, Arlsky; *Ballroom Chatter*, Otkialbi; *Whispering Willows*, Herbert; *Serenade*, Rachmaninoff; overture from "Mignon," Thomas; *Prayer* from "The Jewels of the Madonna," Wolf-Ferrari; *Eastern Romance*, Rimsky-Korsakow; *A Ball Scene*, Nicodi; *Salambo*, Arends, and *My Heart at thy Sweet Voice*, Saint-Saens.

Mr. Breeskin opened the performance with the overture *Orpheus* by Offenbach. The orchestra is composed of twenty, each one a soloist.

The three-manual Austin organ is presided over by Dr. William Stansfield, who besides accompanying the pictures gives a short recital before each show.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Way of a Man with a Maid" (Paramount)

Love theme suggested: *I Am Falling in Love with Someone*, Herbert.
Open with light neutral intermezzo.
Title: Saturday night—dance hall music, fox trot.
T. Falling, falling—theme.
Dance music to action.
T. What d'ye mean?—light neutral.
T. Following up his threat—change another same.
T. Let's take a little run—light waltz.
T. Next morning—rather serious; dance to action.
T. Next morning—light waltz again.
T. You're wanted on the 'phone—agitato.
T. Who enters here—light dance to action.
In automobile—theme to end.

"The Eternal City" (Paramount)

Love theme suggested: *Love Song* (Venitia) Nevin (John Church).
Open with slow, churchly effect.
Title: Seven years later, neutral, violin effect.
T. Dr. Roselli, quiet, tender mood.
T. Baron Bonelli, rather sober.
T. As planned, agitato.
T. To clear his claims, sinister.
T. Years later, quiet sombre.
T. David escapes, short tremolo.
T. Roma, bright, festive.
T. David tries to present, agitato.
T. The next day, dramatic.
T. A chance meeting, neutral, light.
T. Now convinced, tender narrative style.
T. David sees the letter, dramatic, tense.
T. If I only had known, theme.
T. David induces, dramatic, agitato at Roma in crowd.
T. Roma urges David, theme.
T. An unwelcome visitor, dramatic.
T. David and Bruno in London, sombre dramatic; tender at Pope.
T. Bonelli prepares his trap, sinister, agitato at arrest, then sinister, watch shot, agitato at fight, shot, then dramatic.
T. Roma is imprisoned, tender, plaintive.
T. You, my son, dramatic.
T. The Pope secured, theme.

"The Heart of Wetonah" (Select)

Love theme suggested: *From the Land of the Sky Blue Water*, Cadman (White-Smith).
Open with Indian medley.
Title: Tony Wells—neutral.
T. Wetonah has been chosen—Indian dance.
Wetonah alone—dramatic, Indian character.
T. Commanche Jack—lively neutral.
T. Who's the man?—dramatic.
T. Memories—theme.
Chief knocks—dramatic.
Wetonah leaves cabin—agitato.
T. The only white man—dramatic; Tony enters—theme.
T. I will see you—rather serious.
T. Five days after—Indian character. Hardin enters—soft.

T. The Reservation store—rather dramatic.
T. At dusk—soft, tender mood. Cowboys ride up—agitato.
T. Are you afraid to stay?—quiet, tender.
T. Wetonah's confession—Indian character.
T. The first move—agitato, mysterious.
T. Midnight—Indian hurry. At Wetonah, dramatic, then hurry.
Chief enters—dramatic.
Hardin and Wetonah—theme.

"Good Bye, Bill" (Paramount)

Love theme suggested: *Trailing Arctus*, Garbett (Carl Fischer).
Open with burlesque majestic.
Title: Two weeks later—quiet intermezzo style.
Elsie telephones—agitato.
T. Don't you worry—to intermezzo.
T. In Berlin—pompous burlesque.
T. Wonderful! trumpet blare; then back to pompous.
T. Meanwhile—quiet caprice.
T. With characteristic—pompous.
T. By this time—light bright, theme at letter.
T. The All-Highest—pompous.
Crown Prince enters—a minor wail.
Elsie reads letter—theme—Count enters—agitato.
T. But the Americans—patriotic march.
T. At last our old friend—dramatic.
T. I sunk de Hattie J.—minor wail.
T. In spite of the Kaiser's—*Over There*, then battle to action.
T. And Berlin 300 miles—dramatic, watch shell, fight agitato.
T. And then came the spring—band music to action.
Crown Prince enters—minor wail.
T. Meanwhile—a minor dirge.
T. The world's greatest—minor wail.
T. And then came—dramatic; march for soldiers; *Over There*, and battle music.
T. Happiness—theme.

PERSONALS

Erno Rapee is absent from the conductor's stand at the Rivoli, owing to a severe cold. Dr. Riesenfeld of the Rialto is doing part of the conducting until Mr. Rapee returns.

Dr. Jesse Heitmuller, who directs the orchestra at Crandall's Metropolitan Theater in Washington, has increased his force to twenty-two. Prof. John Theimyer presides at the organ.

Uda Waldrop has taken charge of the organ in the T. & D. Theater, San Francisco.

Edward Benedict, organist at the California Theater, San Francisco, and Jesse G. M. Glick are writing an Oriental number for Forster.

RIVOLI—NEW YORK English and Indian Tunes Used for "The Squaw Man"

One candle in the center of a luscious-looking birthday cake announced to Rivoli patrons last week that a year had elapsed since the opening of that famous house. Manager Rothapfel provided a splendid program to mark this week, and pictures, music and singing were blended into a perfect entertainment.

The orchestral overture was the *Bacchanale* from "Samson and Delilah," Saint-Saens, and Hugo Riesenfeld paid a special visit to the Rivoli to conduct this and the other unusual features.

One of the most pronounced successes was the first showing of the wonderful Prizma color pictures of the Hawaiian volcano. Mr. Rothapfel gave the audience many thrills by his remarkable presentation of this picture. Flying shadows were thrown on the side hangings, and this, coupled to a dramatic orchestral setting, gave a most weird effect.

The feature was "The Squaw Man." Starting in England, Dr. Riesenfeld had given these scenes a setting of English tunes, German dances, and then for the Indian atmosphere he used his own *Western Allegro*. One of the best musical effects was by the use of the Dvorak *Indian Legend*, which is the slow movement from the *Sonata* for violin and piano. This was played as an Indian sorrow theme. At the death of Naturitch, he had this played by the oboe alone.

Praise must be given Professor Swinnen for his uncanny imitation of aeroplanes in flight.

WASHINGTON— KNICKERBOCKER French Airs Accompany "Road Through the Dark"

The most interesting film of the week at the Knickerbocker Theater, considered from the standpoint of musical setting, was "The Road Through the Dark," starring Clara Kimball Young.

Conductor Klinge used through the opening scenes a number of French chansons, conspicuous being *Parlant pour la Syrie*, *La bonne aventure*, *Le Petit Tambour*; for the first love scene, *Sweet Forget-Me-Not*, Miles, and for the light touch of comedy at the entrance of the small brother, *Poppyland*.

The love theme throughout was *At Dawning*, Cadman; *Some Day Waiting Will End*, from "The Girl Behind the Gun," accompanied the scene where the lovers are separated. *Cortege*, by Debussy, was played lightly for the opening scenes in the French village. The entrance of the German troops was heralded by *The Call of the Valkyries*, and throughout the following scenes of the German occupation *The Ride of the Valkyries* was used.

STRAND—NEW YORK Variety of Selections Played for Anita Stewart Picture

The overture at the Strand last week was *Isabella*, Suppe, played by the Strand symphony orchestra under Carl Edouarde. The setting for this was an excellent drop representing the exterior of a Spanish bull ring. The Review was started off with Herbert's *American Fantasie*, continuing with the old *Red, White and Blue* for the arrival of the American fleet in the Hudson.

In the feature, Anita Stewart in "Virtuous Wives," Damrosch's *Dove of Peace*, selections from "The Atonement of Pan," Hadley; *Valley of Love*, Faust waltz, *Dance of the Debutantes*, parts of the ballet, *Feramos*, and Grieg's *Last Spring* were used. The theme was a beautiful number, *Adoration*, by Fillupocci. Ralph Brigham played Brewer's *Springtime Sketch* and Stebbins' *Where Dusk Gathers Deep* as organ numbers during the feature.

Yon Colligon, the Belgian baritone, and Alys Michot sang a fine duet, *L'Angelus de la Mer*, Goublier. Lighting effects were used with this number. Claire Aimee, violinist, rendered two solos, a *Caprice* by Guirand and the familiar Chopin *Nocturne* in E-flat, arranged by Sarasate.

PITTSBURG—GRAND Zoel Parenteau Compiles Classic for Sporting Life

One of the most popular of the season's films was "Sporting Life," which packed the Grand during the holiday week. The theater was decorated in fitting manner for the festivities, having no less than four huge Christmas trees on the stage, all lighted and with real toys.

Conductor Broudy led the Grand symphony orchestra through the splendid musical program which Zoel Parenteau had compiled for the feature. These excellent numbers embrace many celebrated classics. They included *Cherubin*, Massenet; *Serenade Espagnola*, Bizet; *Wedding of the Rose*, Jessel; parts of "Secret of Suzanne," Wolf-Ferrari; *Morris Dance*, Tertius Noble; *Valse of the Hours*, Delibes; *Orientele*, Cui; *Wedding Day*, Grieg; *An Indian Legend*, Baron; *Serenade*, Rachmaninoff; *Mock Morris*, Grainger, and parts of *Dance of the Hours*, Ponchielle. Mr. Parenteau's own *Dance of the Hours* was also used, and Conductor Broudy was represented by his symphonic poem, *L'Hirondelle*.

LOS ANGELES— GRAUMAN'S Intermezzo and Gavotte Used for "The Squaw Man"

Grauman's this week has Cecil de Mille's new production of "The Squaw Man." Selections used during the exhibiting of the feature are a charming and delicate intermezzo from "Scene Poetic," by Goddard, merging into a quiet, plaintive gavotte, well adapted to the minor theme of the story and gradually developing into the brighter moods eloquently expressed by *Dance Fantasia*, by Reynard.

During the showing of the scenic Indian airs are played, and Topics of the Day are viewed to the playing of popular tunes.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 78 Does This For You



Mary MacLaren, last seen in
"Creaking Stairs" (Universal),
on her way to a party



Grace Darmond, star of "The
Man Who Wouldn't Tell" (Fita-
graph), in X-mas negligee



Juanita Hansen in "Sea
Flower" (Universal)
ready for a walk



The only black in Viola Dana's costume
seems to be the clock on her stockings.
In "The Gold Cure" (Metro)



Anita Stewart, "Virtuous
Wives" (First Nat'l) in a
new street gown



A fur and satin costume worn by
Shirley Mason in shopping. She is in
"Come On Bill" (Paramount)



Wintry winds have no terror for
Faire Binney, appearing in "Here
Comes the Bride" (Paramount)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

WHAT of the New Year? How will it treat the issues of a business that was badly chastised by Nineteen Eighteen? With greater kindness? Let's pray so—mere hoping won't express our emotion! Running through the last MIRROR, I find no end of items that I feel Nineteen Nineteen would write otherwise. Often to better end—but, who knows, perhaps to worse?

The "Infant" Industry is now on the lap of the Infant Year; 'twould be idle to make prophecies about a business so hard on prophets; all we may do—safely—is to take a happy view of the stories that come to our gaze, to reveal their "inside" in its relation to the New Year, with as much optimism and accuracy as we can bring to bear.

The ruling of Justice McCann against Sunday movies receives large MIRROR space. The editor has a right to feel disturbed. You may bet exhibitors are—in or out of New York State. The Justice's decision makes bad precedent. True, there is Judge Morschauer's decision to the other effect, but it's a mean tangle.

The way out in 1919 is a plain Pro-Opening law via the State Legislature, or a Local Option bill that will give each community the privilege of determining whether it shall have Sunday movies.

In the last connection it is interesting to note that Sam Spedon, speedin' through Jersey, found lots of exhibitors who were opposed to Sunday opening. And these all wanted Local Option. To date they had found public sentiment against Sunday Opening, and they did not want to risk their own standing with the public by running counter to its wishes.

On the other hand, if the local public veered to Sunday Opening and expressed a wish for the Sunday movie, as they might under Local Option, the exhibitors in that town would be glad to give it to 'em with a vengeance! It was the direct expression of public sentiment available through Local Option that these exhibitors favored.

At any rate, exhibitor team work in '19 may win the legal blessings that exhibitors desire.

A Strong Hint from "Outside"

The best proof of it is the cold observations of men like State Senator Curran, of Boston, and Municipal Censor John M. Casey, of the same city. Both of them are "outside" the industry, dealing with us merely in their official positions.

They have, therefore, a better perspective on our political problems than we who are too close. And both urge the need of better organization on our part. This is significant, coming from these men. Says Curran:

"Your industry has stood 100 per cent. in its war record. Now that prosperity has come again you should stand 100 per cent. as an organization for the future welfare of the business."

Casey, famous for his fairness in censorship matters, remarked:

"You exhibitors are a bright, clever, capable set of business men. You insure your buildings against

The New Year and (a) Antis, (b) Pickford Case (c) Gould, Who Wouldn't Wait for It, (d) "Forbidden" Films, (e) Creel, (f) First House Organ

fire and take the other wise business precautions. Why don't you insure your business by becoming 100 per cent. organized?

"When a law that is an injury to your industry is passed, there is a great howl and a plea to the officials of the various cities and towns to go easy on the obnoxious law. Why don't you start at the beginning and fight this legislation in the legislature as a 100 per cent. organization, instead of waiting until the damage is done?"

So it is clear that "100 per cent." organization ought to be achieved in the New Year.

Otherwise, the Blue Law Goblins will get us—

If we don't watch out!

Getting down to Sunday Opening once more, let us decide what we want and then go out and get it. And until we have it, let us watch our step! The kind of "break" made by New York exhibitors in '18 should be repeated nowhere in the country in '19. Committees to advocate film shows on the Gentile Sabbath should not consist almost in their entirety of non-Gentiles.

The Pickford Court Fight Holds Over

Dennis O'Brien tells THE MIRROR that he is going to try to change his luck in that Pickford suit in '19. Dennis will appeal, he will.

We don't blame him for feeling peeved. A man can win a hundred cases in a row and have it all forgotten when an issue receiving unusual publicity goes against him.

This is just what happened to O'Brien.

As to the chances for that appeal—well, the law courts are a funny proposition. You never can tell, even after you win a hundred suits in a row!

And there is a disposition among jurors to mulct Him (in this case Her) who Hath.

O'Brien, in appealing the case, felt the judge's charge had been unfair. So did the Old Exhibitor and many others.

So the quickest solution, as O'Brien whispers to THE MIRROR, is to go to bat all over again—in zippy '19!

Gould Won't "Do It Now"—Did It Already

Jay Gould isn't the New York millionaire this time. But he's an enterprising exhibitor in Lorain, Ohio. He is working up debates in the schools on the movies, THE MIRROR exclusively tells. "The object," I read, "is to stimulate an interest in the industry as a whole and to overcome the lack of confidence which exists in some circles."

"The debates are creating a lively

interest among children and parents, which is reflected in the general attitude of the Lorain public toward motion pictures."

This is precisely what the Old Exhibitor hinted at in his last week's leading story. Don't you remember how he quoted Miss Leighton?

"Afterwards in the oral language period, let them tell what they saw; the interchange of question and comment will clear many of the vague points."

And don't you remember our suggestion that week: get circulars describing the contents of next week's news weeklies before the schools—play up in especially bold type the views having to do with America's part in the Great War and in the Great Reconstruction—append Miss Leighton's message—and do it every week through 1919!

The trouble is that this Jay Gould chap wouldn't wait for '19 and started serving out the stew in the year just closed!

Jay knows the motion picture business waits on no man!

Change Coming Over Attitude Toward Certain Films?

Will Nineteen Nineteen see the unopposed release of films that would have formerly been banned? Is a change in this important direction pending? The reception in New York by public, press and officialdom of a picture entitled "The Scarlet Trail" makes me believe so.

A good, average press opinion (favorable) of the latest "disease" film reads as follows: "Endorsed by medical authorities, it is plainly a warning to youth, and as such should be shown in any community. There is not a scene that will offend. Credit is given in the picture for the benefits derived from the Y. M. C. A. and the Red Cross."

But other such films have been "endorsed by the medical authorities"—and banned. Other films have been "a warning to youth"—and censored! Other similar productions have been carefully edited so that "not a scene would offend"—but the whole production would be declared offensive. Others have had such a motif, putting them likewise in the class where they "should be shown in any community," but the communities far from welcoming them, cast them out!

Is the New Year, then, witnessing a substantial change in popular sentiment?

My inference is that it is, and that the last few words of the quoted press comment furnishes the key to a wondrous new order of things.

"The Y. M. C. A. and the Red Cross!"

THEY have been allowed to tell the truth. They have shown that "knowledge is power." And all the

restrictions of prudery have been removed in their special case, so that they might do their work properly.

The result, noticeable the land over, is that knowledge about the "forbidden subjects" is considered legitimate to-day. It kept our army the "cleanest in the world!!"

And knowledge will equally protect our boys in civil life. Is it the acceptance of this great truth—heartier because belated—that makes the lot of the "disease" picture easier to-day?

New Year May See Creel "Through"—Forgotten, Also?

Nineteen Nineteen will undoubtedly see the official demise of Creel, but will it see his works forgotten by motion picture men? Industry orators may speechify, but it was Creel and not they who gave our business its great War Chance.

Creel not only had the foresight, but what they lacked totally—the standing with officialdom that would elevate and secure the film to the national endeavors. Creel accomplished his job so well that America's film achievements in the Great War became the model for the movie activities of other governments.

An amusement weekly gives much amusement with an article on Creel's "passing" (that it thought had occurred in '18!) and an extract from which says: "There will be little mourning at George Creel's departure, save perhaps from the many men who hold soft jobs under him and who now are in danger of losing their sinecures. Whatever else may be said of Creel, he appears to have taken good care of his friends, and naturally they will look with sympathy, not unmixed with apprehension, upon his descent from the place of power from which he could bestow favors."

Of course, the high joke of the "sinecures" is that Hart, Byoir, Bee-man, Sisson, Hoagland, and other holders of 'em gave up positions paying much better money in every instance, in order to "do their bit." In a number of cases, Creel had to scrap with employers of people he wanted in order to pave the way for them to enter the Government's service.

This weekly goes on to say that "it has never been clear to many people why Creel was placed in a position of such responsibility or vested with such authority."

Perhaps the film booking sheets of the Committee on Public Information would furnish a clue!

A 1919 House Organ That Is Frank About It!

The first house organ dated "1919" to greet my optics is "The Arrow Bulletin," a distinct credit to the House of Shallenberger.

Here is a house sheet, telling its message frankly, that will command the confidence of independent buyers. It does not disguise its purpose.

But where, oh where, is the editor's name? He, too, means something to the independent market on the confidence side.

"The Bulletin" is Jesse Goldberg's work, and why, pray, doesn't he or it say so?

BILL LEGALIZING SUNDAY PICTURES SOON READY FOR STATE LAW MAKERS

Head of Exhibitors' Organization Will Bend Every Effort to Bring About Adoption—New Jersey to Act

AFTER years of operation under conflicting rulings regarding the legality of the exhibition of motion pictures on Sunday, permanent relief from the uncertainty of New York State exhibitors is now in view with the proposed bill legalizing Sunday showings which is to be introduced at the coming session of the Legislature.

Sidney M. Cohen, president of the State organization, will use every effort to bring about Statewide legislation on the subject, maintaining that the only fair method is one which will apply to every city in the State. It is said that more than 80 per cent. of the members of the Legislature have signified their intentions of supporting a Sunday motion picture bill should it be introduced in the Legislature at this session.

It was pointed out in a protest from the up-State exhibitors that Albany is the only city in New York State without Sunday film shows. In the same district Schenectady has opened on Sundays after a long struggle, and has been going on for about three weeks, while Troy and Amsterdam have had Sunday films for more than a year.

At the same time it became known that other States where Sunday shows are not permitted will make an effort to pass statutes at the forthcoming sessions of their respective Legislatures to legalize such exhibitions.

Referendum legislation to test public sentiment on the question of Sunday films in New Jersey will be introduced at the coming session of the State Legislature, which will open on Jan. 14. If a bill of this character does not make its appearance from some other section of New Jersey during the early days of the session, it is understood that local exhibitors will ask Assemblyman Hersey S. Moore to sponsor such a measure.

Moore said he had promised to introduce referendum measures involving legislation of a decent public nature concerning the matter of Sunday pictures, and that he would stick by the promise.

Abrams-Schulberg Company Being Formed

Initial steps toward the forming of the Abrams-Schulberg producing and distributing organization were taken in Los Angeles this week. Mr. Abrams and Mr. Schulberg arrived from New York.

Both the picture executives, whose resignation from the Famous Players-Lasky Corp. was lately announced, have been closely identified with the company they left from its inception.

First National After Fairbanks?

Douglas Fairbanks is reported to be the next star in line for the First National, according to T. L. Tally, vice-president of the organization and owner of Tally's Broadway, in

Los Angeles. Fairbanks' contract with Arctcraft will expire early in 1919.

Quick Shipment of Bray Cartoons to President Wilson

A cable from France from Charles Hart, director of the Committee on Public Information, Division of Films, ordering eight cartoons from the Bray Studios, Inc., to be shipped immediately to him, has been received.

These cartoons were selected by President Wilson, who is desirous of showing them to his guests as evidence of the masterly work of America's foremost artists in this line and the important part animated cartoons have played in influencing public opinion.

President Wilson chose eight of the strongest of the Bray series to be sent to him in France and within twelve hours the prints were on their way.

Schwerin Takes Over Office in Cleveland

Charles F. Schwerin, general manager of the Success Film Productions, Cleveland, has taken over the Cleveland office of the Film Clearing House and will devote himself exclusively in the future to the exploitation of the \$10-\$20-\$30 policy, which, Mr. Schwerin believes, is the only answer to the present uncertain conditions in the film industry. Lon Geiger, and all those who were associated with Schwerin in the Success Film Productions, are going over to the Film Clearing House with him. Bert Barnett, who opened the Cleveland office of Film Clearing House, has been transferred to the Washington office of that organization.

Ideal Film Sues Vitagraph for \$300,000

Suit to recover \$300,000, or \$250,000 and the return of certain films, has been begun by the Ideal Films Renting Company, Ltd., against the Vitagraph Company of America, Inc.

The plaintiff alleges that the Vitagraph concern refused March 3, 1917, to return the negative films of "The Second Mrs. Tanqueray," "Caste," "Still Waters Run Deep," "The Great Adventure" and "The Fallen Star." These are valued at \$50,000, and the loss by reason of their detention is estimated at \$250,000.

De Mille to Film Selwyn Story

Edgar Selwyn has arrived in Los Angeles, accompanying Cecil De Mille, director of the Famous Players-Lasky organization, and William De Mille. Lasky is to produce one of Selwyn's scenarios, which had been intended for the stage.

"This does not mean," Mr. De Mille explained, "that Mr. Selwyn has severed his relation with that concern, nor that he has given up his stage work, but merely that he has written a wonderful story, which

I am most anxious to produce."

Both the De Milles strenuously denied they were breaking relations with Famous Players-Lasky.

"Kinograms" Is Twice-Week News Reel

"Kinograms," a twice-a-week news reel will begin publication Feb. 1.

This new screen publication will be produced by the newly organized Kinogram Publishing Corporation and will be distributed through the exchange system of the World Film Corporation. It will carry news and feature subjects of international scope and interest.

Important foreign connections are already available to the news reel through Charles Urban, who is a director of the Kinogram Publishing Corporation. Mr. Urban has put at the disposal of the company his entire foreign organization. The distributor is represented in the official list of the new concern by Ricord Gradwell, one of the directors.

The editorial staff of "Kinograms" is headed by Ray L. Hall; Terry Ramsaye is associate editor.

Will Show "The Lost Battalion" on Screen

Carle E. Carlton, president of the Crest Pictures Corporation, announces that he has made arrangements to produce a moving picture under the title of "The Lost Battalion," and will have the co-operation of Lieut. Col. Whittlesey. Soldiers who have seen action will appear in the film.

MIDDLE WEST EXHIBITORS ANGRY OVER INFLUENZA RESTRICTIONS

Patrons Indignant at Action of Health Boards—A. H. Blank of Des Moines Wins Fight with City Council

MIDDLE WESTERN exhibitors are indignant over outrageous influenza restrictions that promise to go down in history as a tragical joke, so far as show interests are concerned. For weeks Omaha theaters were permitted to remain open only on their promise to seat patrons in alternate rows of seats.

On Christmas Day the lobbies of theaters were jammed with indignant patrons, angry because of the restriction. When they found an opportunity they rushed the aisles, climbed over into the roped-off rows, and found seats. The same thing happened every Saturday night and every Sunday.

On the day before Christmas a committee of exhibitors, accompanied by their attorney and influential medical talent, called on the health commissioner, warned him of what might be expected from the holiday crowds, and pleaded with him to lift the ban for the special days. He said he would rather close the theaters entirely.

Numerous local health officials and city officers in smaller Nebraska towns followed the example of the Omaha health commissioner.

In Des Moines, Ia., A. H. Blank,

proprietor of two big houses, headed off what might have been an epidemic of foolish restrictions all over Iowa. He entered a meeting of the Des Moines city council just as the council had about decided to allow all business houses but theaters to remain open.

Throwing his hat and coat on a table, Blank leaped into the center of the meeting, waved his fists and declared their intentions were an outrage. He threatened to apply for an injunction to close every business house in Des Moines if the theaters were closed. He said the theaters had willingly done their bit when they were closed for three weeks previously, while other business remained open until the closing order was proved to be a joke. He won his point and the restrictions were not made.

Stewart General Manager of Octagon

Octagon Films, Inc., which is handling B. A. Rolfe's super serial, "The Master Mystery," starring Houdini, announces the acquisition of C. G. Stewart as a member of its organization to assume the duties of general manager of the company.

W. W. Irwin Becomes Official of Famous Players-Lasky

Walter W. Irwin will be elected a vice-president, director and a member of the executive committee of the Famous Players-Lasky Corporation, according to announcement from the company this week. Mr. Irwin's future plans as an important figure in the motion picture industry were shrouded in doubt following the severing of his connection with Vitagraph, with which he had so long been associated.

HERBERT BRENON BACK TO ENGLAND To Produce Photo Dramas Starring Marie Doro, Who Returns to Screen After 18 Months

Herbert Brenon has returned to England and will start work immediately upon a series of photo-dramas starring Marie Doro. Mr. Brenon has placed Miss Doro under a long-term contract. Miss Doro returns to the screen after an absence of eighteen months or more.

English producers have been pessimistic concerning the possibility of entering successfully the American market, and have offered Mr. Brenon inducements to make pictures in Great Britain.

Miss Doro's reason for returning to the screen is the opportunity to make pictures in England. She has a high regard for England, as her stage successes have been especially notable there.

Mr. Brenon is glad to be able to make pictures on British soil. Since 1914 there has been no production in England, and he feels this is an opportune time to produce pictures in that country.

SCREEN TO AID GOVERNMENT IN FINDING WORK FOR SOLDIERS

Department of Labor Recognizes Wide Appeal of Films—Sec'y Wilson Sends Trailers to Producers to Be Attached to Pictures Shown

RECOGNIZING its universal appeal and ability to reach all classes, the United States Government Department of Labor has requisitioned the screen to carry on its campaign of finding work for returned soldiers.

With hundreds of thousands of men daily being turned from the army back to civilian pursuits, the Government declares the situation is critical, and its use of motion pictures in helping relieve the strain may be termed an emergency measure. Secretary Wilson believes that much can be done by stimulating the building of homes, and it is along this particular line that the motion

picture screen will carry its message to the nation at large. Special attention is called by the Secretary to the need for the creation of public sentiment in favor of expansive road building throughout the country as a means of providing employment for many thousands.

Secretary Wilson has caused to be sent to all motion picture producers a letter in which he sets forth his aims, with copy for trailers which the producers are asked to attach to their pictures in order that whenever a picture is shown it will be accompanied by a graphic appeal for the man who is now out of the army and ready for civilian life.

FOX COMPANIES TO WORK IN SOUTH

Theda Bara, George Walsh, Evelyn Nesbit and William Farnum Scheduled to Make Trip Soon

The Fox Film Company is planning to send its companies South instead of West for the winter. Each of the companies now working in Fort Lee will buy a round-trip ticket to the South.

The schedule, as arranged at the Fox offices, sends Theda Bara to Miami, George Walsh to Pensacola, Evelyn Nesbit to Jacksonville, and William Farnum to Miami.

J. Gordon Edwards will accompany Miss Bara as her director; Charles Brabin will serve in the same capacity to Miss Nesbit. Richard Stanton will direct Mr. Farnum, and George Walsh's brother will undoubtedly direct him.

Exhibitor-Mutual Moves

Forty hours after desks were closed at the old "Mutual" headquarters, 220 South State Street, Chicago; Dec. 28, they were reopened and business resumed without interruption at the Exhibitors Mutual Distributing Corp., 1600 Broadway, New York City.

The shift of the executive offices of one of the largest distributing organizations was effected without a hitch. Special express cars moved the office equipment in record time.

To Produce in India

Suchet Singh, B. C. S., has come all the way from India to see the studios and to have a look at the way Broadway picture houses present the films. Mr. Singh is here for the purpose of buying lights, cameras and other appliances to equip a studio in Bombay, where he expects to produce pictures.

NEW STRAND HEAD HUGE FILM SHOW GIVEN FOR SAILORS

Joseph L. Plunkett Succeeds Late Harold Edel

Moe Mark, president of the Mitchell H. Mark Realty Corporation, owner of the Strand Theater, announces that the post of managing director of the Strand, recently made vacant through the death of Harold Edel, will be filled by Joseph L. Plunkett.

Mr. Plunkett has had a wide experience in the theatrical and motion picture fields. He was associated for a number of years with Liebler & Co. and George C. Tyler, handling most of their biggest productions, including "The Garden of Allah" and "Joseph and His Brethren." He was also manager of the Century Theater for two years.

Mr. Plunkett has been manager for Mrs. Patrick Campbell, Kyrle Bellew, Arnold Daly, Eleanor Robson and numerous other stars. He also managed the Children's Theater, which was located atop the Century Roof.

Mr. Plunkett entered the motion picture field three years ago and has during that time produced numerous comedies and features, the last one being "The Cavell Case."

Famous Players Furnishes 6 Reels for Men of Fleet Without Shore Leave

One of the most interesting motion picture shows ever held was given for the sailors of the fleet of battleships who were obliged to stay on the warships in the harbor on New Year's Eve.

There were 161 reels of films presenting the most popular stars, and they were donated by the Famous Players-Lasky Corporation.

When it was learned that a majority of the sailors would celebrate New Year's Eve along Broadway and that there would be quite a number who would not be granted shore leave, Walter E. Greene, vice-president of the corporation, called on Lieut. H. D. Clark on board the flagship Pennsylvania and made the offer for the entertainment.

Lieut. Clark is the officer of the entertainment of the fleet while stationed here. He accepted the offer.

All the late releases were shown first in the officers' library. After that they were relayed to the gun deck for the sailors.

U. S. A. SERIES OF TWO-REELERS POPULAR

New Government Films Show Many Interesting Phases of America's Participation in War

ACCORDING to reports from the Division of Films of the Committee on Public Information and from the World Film Corporation, distributors of the Government films, pictures dealing with the world war have gained in popularity with the public since the signing of the armistice.

The new Government series of two-reelers, the U. S. A. Series, each dealing with some important phase

of the world war in connection with the participation of the United States, is attracting widespread attention among exhibitors and is proving an attraction of high value.

The first release of the series, "If Your Soldier's Hit," was released Dec. 23, resulting in a general booking throughout the country. This picture illustrates the efficiency of the American Medical Detachment and the work of the Field Hospital Corps.

The second picture of the series, "Wings of Victory," released Jan. 6, is the complete story of the air program of the United States. It shows the achievements of America in building planes, transporting them and training aviators for overwhelming the Huns.

The third picture, "Horses of War," gives the horse the place of honor that is his on the battle field, showing that in spite of motor-driven vehicles there is still a place for him and plenty of valuable work for him to do.

"Making a Nation Fit," the fourth of the series, shows how the Government made fighting men out of the thousands who were in no physical condition for the task ahead of them.

The fifth film is "The Bath of Bullets," giving many scenes of the sweeping fire of machine guns, showing how they are used in both the defense and the offensive. "The Storm of Steel" is the sixth picture of the series, illustrating how the Government expended \$2,000,000,000 for munitions and guns. Facts and figures are given for the first time.

The series will be released at the rate of one picture every two weeks, allowing ample time for the wide booking of each of the series and giving exhibitors a chance to place them on their programs at regular intervals in a manner somewhat similar to the Official War Review.

Cohen Quits as Chairman of Affiliated

Sydney S. Cohen, president of the New York State League of Exhibitors, and one of the organizers of the original Affiliated Distributors' Corporation, this week announced that he had tendered his resignation as chairman of the Board of Directors. Differences over matters of policy and changes in the manner of the formation of the organization are given by Mr. Cohen as the reasons for his withdrawal.

McLaughlin Play on Screen

"The House Without Children," a play written by Robert McLaughlin, author of the "Eternal Magdalene," is going to be presented in screen form. Arrangements are now under negotiation to begin screenings as soon as possible. The Tom L. Johnson home on Euclid Avenue, Cleveland, has been leased and will be converted into a studio. The Argus Company of Cleveland will make the picture. Announcement of stars will be made next week. "The House Without Children" was originally presented about two years ago by Vaughan Glaser and his stock organization.

ELSIE LOEB.



John Costello, Margaret Blanc and Beth Ivins in a tense scene from "The Scarlet Trail" (G. & L.)

William Faversham in "The Silver King" (Paramount)

A scene from "The Scarlet Trail" (G. & L.)

THE PICTURES' FIRST RUN REPORTED From Every Part of the Country BY WIRE Just Before Going to Press

"The Greatest Thing in Life" (Paramount—Lillian Gish, Robert Harron)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A huge success in my theater." "The two stars wonderful, as is the production."

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Griffith's name best kind of box office attraction."

WIRE REPORTS—SOUTH

Box Office Value.....Great
Exhibitor Comments: "One of the biggest hits here."

NAT'L BOARD OF REVIEW REPORT

EntertainmentExcellent
StoryWell-knit
ActingGood
PhotographyGood
Technical HandlingUnusual
SettingsConvincing
Moral EffectExcellent

SYNOPSIS OF STORY

Jeanette Peret lived in Greenwich Village where her father kept a cigar store. There she met Edward, who couldn't realize that he was not superior to everyone else. Then the war came and Jeanette went to Paris and thought she loved another man, only to find that Edward still held first place in her heart. Finally Edward went to war and there learned that "all men are created equal," and when next he saw Jeanette he was vastly changed and a real romance developed.

"The Racing Strain" (Goldwyn—Mae Marsh)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A gripping romance of the race track."

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Fine picture." "Splendid racing scenes."

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Fair picture."

SYNOPSIS OF STORY

Lucille Cameron, a plucky girl of Kentucky, learns that her father, Colonel Cameron, is close to financial ruin because of his friendship for and his dealings with "Big Jim" De Luce, a New York horseman and wildcat stock promoter. Once the owner of a big racing stable, a filly, Southern Pride, is all that is left him. There is a heavy mortgage long overdue on the Cameron estate, and the Camerons wonder why no attempt is made at foreclosure. At a Red Cross lawn fete Lucille gives she meets Lieutenant Gregory Haines, just returned, wounded, from France. Their acquaintance soon ripens into love, to the chagrin of "Big Jim," who has annoyed Lucille with his attentions. The resultant drama is stirring and well worked out.

The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

"I Want to Forget" (Fox—Evelyn Nesbit)

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Good story and star."

NAT'L BOARD OF REVIEW REPORT

EntertainmentExcellent
StoryMelodramatic
ActingGood
PhotographyGood
Technical HandlingGood
SettingsGood
QualityGood

SYNOPSIS OF STORY

Varda Deering's name has been connected with that of von Grossman during her visit in Vienna. John Long, whom she really loves—refuses to believe her past conduct guiltless, and leaves her. But a member of the U. S. Secret Service realizes her true position and seeks her aid in securing information for America through her acquaintance with von Grossman. This she does, and further estranges Long. But in the end he is made to realize her reason and they plan a wedding. The villain, von Grossman, is killed, and all ends well.

"The Heart of Wetona" (Select—Norma Talmadge)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "An appealing story well portrayed."

NAT'L BOARD OF REVIEW REPORT

EntertainmentExcellent
StoryExcellent
ActingExcellent
PhotographyExcellent
Technical HandlingGood
SettingsGood
QualityExcellent

SYNOPSIS OF STORY

Wetona, daughter of Quannah, chief of an Indian tribe, and a white woman, has loved unwisely. Wells, teacher of the reservation school. So when she is chosen the vestal virgin for an Indian ceremony, she confesses that she is unworthy. The Indians demand the man's name, but this she refuses to give and goes to Hardin, the Government Agent, for advice. Hardin has secretly loved her and offers to marry her. Wetona finally learns to love Hardin and when the Indians come to attack him, believing him the guilty man, she saves his life. Later she kills Wells and vindicates Hardin in the eyes of the tribe and settles down to a happy life as his wife.

"Virtuous Wives"

(First National Exhibitors' Circuit—Anita Stewart)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Excellent picture of popular book." "Stewart is a fine box-office attraction."

NAT'L BOARD OF REVIEW REPORT

EntertainmentFair
StoryFair
ActingGood
PhotographyGood
Technical HandlingGood
SettingsGood
QualityBeautiful

SYNOPSIS OF STORY

Amy Forrester finds all her happiness in social life. She loves the excitement and whirl, and neglects her wifely duties and indulges in a flirtation which finally takes on a serious front. Then her husband, losing patience with her frivolous living, forms an attachment for a married woman. This ends disastrously. Finally Amy plans to get a divorce, but before this step is taken she decides that after all she loves her husband and decides to become a devoted wife.

"Ruling Passions"

(Schomer—Julia Dean, Edwin Arden)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Powerful drama."

NAT'L BOARD OF REVIEW REPORT

EntertainmentGood
StoryGood
ActingGood
PhotographyGood
Technical HandlingGood
SettingsGood
QualityWell done

SYNOPSIS OF STORY

The plot of this drama is founded on the power of four passions, love, hate, revenge and mercy. Its story concerns the change made in the character of John Walton when the girl he loves and had planned to marry, instead marries his best friend and business partner. His love turns to bitter hatred and he plots their downfall. But into his life comes a sweet girl who had been sent to nurse him. She makes him see his mistake, and he then opens his heart to the girl, forgives his friends and begins new plans for a honeymoon for himself.

"In the Hollow of Her Hand" (Select—Alice Brady)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Very dramatic."

SYNOPSIS OF STORY

Hetty Castleton has killed Challis Wrاندall in self defence. She is protected by the dead man's widow, who desires the humiliation of the Wrاندall family and plans to have Hetty married to the younger Wrاندall son. But Hetty refuses to do this. The detectives accuse Mrs. Wrاندall of killing her husband, but Hetty confesses her guilt. Hetty is forgiven by the Wrاندalls and is happy in the love of a young artist.

"The Hope Chest"

(Paramount—Dorothy Gish)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Charming star in charming story."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Gish a growing favorite." "Special lobby display of a large chest."

NAT'L BOARD OF REVIEW REPORT

EntertainmentGood
StoryGood
ActingGood
PhotographyGood
Technical HandlingGood
QualityWell done

SYNOPSIS OF STORY

Sheila Moore, the daughter of a vaudeville performer, seeks to earn her living on the stage, too. But failing in this, she seeks employment in a chocolate shop, where she meets and falls in love with the proprietor's son. Soon they are married and are happy, despite parental objection. Then the husband becomes the victim of jealousy, and trouble begins. Finally everything is settled satisfactorily and the two begin a married life of bliss.

"Good-Bye Bill"

(Paramount—Shirley Mason, Ernest Truex)

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Stars big drawing card."

SYNOPSIS OF STORY

William Hohenzollern is upset because his mustache, despite the efforts of Herr Tonik, the court barber, refuses to stand up at the proper angle. On learning that Herr Dresser of Holoken, N. J., has invented a mustache fixer, his Majesty sends for the man, who leaves at once for Berlin with his daughter, Elsie, an American girl, in love with Teddy Swift, also of the U. S. A. Teddy is disconsolate in Elsie's absence, but is determined to follow her as soon as his finances will permit. Dresser's mustache fixer works like a charm and the German frightfulness begins at once. Teddy joins the army and reaches Berlin just in time to save Elsie from being forced into a marriage with a Prussian general. Then the American army enters Berlin, removes the Kaiser and his mustache, and Elsie and Teddy are happy in each other's arms.

"Irish Eyes"

(Triangle—Pauline Stark)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Pleasing throughout."

SYNOPSIS OF STORY

Pegeen is ill treated by her mother, so her father, who cannot resist the demon rum, decides to run away with her. But unfortunately he is killed in a bar-room brawl. Then Pegeen goes to the rocks on the seashore to grieve. There Sir Arthur finds her and befriends her. His brother comes to visit Sir Arthur and tries to break up the affection between Pegeen and his brother, but fails. In the end he goes away with a chorus girl and leaves Pegeen happy in the love of Sir Arthur, who is already making plans to marry her.

"The Scarlet Trail"

(G. and R. Productions—Beth Ivenes and Charles Hope)

TRADE PAPER REPORTS

The Mirror: "Well told social hygiene propaganda story that should prove a good box office attraction. Theme of 'Damaged Goods' presented in a new light without any objectionable features."

Other Trade Papers: "This offering has been produced wholly clean,

and, withal, its message is carried without a chance for doubt as to its meaning." "Good cast ably presents well-knit story."

SYNOPSIS OF STORY

A quack doctor, after being exposed by a newspaper, is upbraided by his son, who refuses to share in the money his father has made from his practice. When the son tries to enlist in the army, a blood test shows the presence of an inherited disease, which makes him unfit for military service. Returning home, the boy shoots himself after leaving a letter in which he accuses his father of being his murderer.

"Fan-Fan"

(Fox—Virginia Lee Carbin)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "A good Japanese picture."

SYNOPSIS OF STORY

This extravaganza deals with the love affairs of Japanese folk. An honorable man falls in love with Fan Fan, although his father has decreed that he marry another. The little lady of his choice, too, had had other plans made for her by her parents, but love will not be denied, so they steal away. Many adven-

tures befall them, but in the end the couple find that "love had won the day."

"Dolly's Vacation"

(Pathe—Marie Osborne)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comment: "Kid pictures are not popular."

SYNOPSIS OF STORY

Dolly's mother and father cannot seem to agree, so the mother leaves the home and goes to a distant city to seek fame. The father finds Dolly a troublesome charge so sends her to her uncle's. But there, too, Dolly causes excitement, and finally alarms every one by getting lost. Fortunately, she is found, but in the searching and the anxiety caused by her absence, her father and mother are reunited and she brings about the happy settlement of a labor problem for Dad.

"The Silent Rider"

(Triangle—Roy Stewart)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Good western stuff."

SYNOPSIS OF STORY

Bob Gordon is taken by all who see

him as a man not to be trusted. Especially is he considered "queer" at the Carson Ranch—that is, by all except daughter Jean, who falls in love with him and wants to justify her faith in him. But Jean is saved this trouble by Gordon himself, who shows himself to be a Texas ranger of great skill, when he succeeds in bringing about the arrest of a real cattle rustler. Then Jean and he come to a real understanding.

"Wives and Other Wives"

(American—Mary Miles Minter)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comment: "Usual domestic complications."

SYNOPSIS OF STORY

Robin Challoner and her youthful husband almost come to a parting of the ways when Challoner discovers Robin caressing some old love letters which he believes were written by a rival. And when Robin accidentally shoots their next-door neighbor, whom she mistakes for a burglar, more trouble comes along for Challoner finds Robin holding the recovering "burglar" in her arms. But a judge, who lives upstairs, acts as a peace maker, and finally brings the pair together and Robin explains everything.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

After the War, State Rights
 A Lady's Name, Select
 All the World To Nothing,
 Pathe-Amer.
 Arizona, Param.

Branding Broadway, Param.

Buchanan's Wife, Fox
 Captain's Captain, Vitagraph
 Caught in the Act, Fox
 Dawn of Understanding, Vita.
 Eagle's Mate, Param.
 Eye for Eye, Metro
 Fuss and Feathers, Param.
 Goddess of Lost Lake, Paral.
 Heart of Humanity, Jewel
 Hitting the High Spots, Metro
 Hitting the Trail, World
 I'll Say So, Fox

Infatuation, Pathe
 Kaiser's Finish, Warner
 Lone Net, World
 Love's Pay Day, Tri.
 Man Who Wouldn't Tell, Vita.

M'Lady o' the Beanstalk, Pathe
 Mystery Girl, Paramount
 Narrow Path, Pathe
 Perfect Lady, Gold

Road Through the Dark, Select

Set Free, Univ.
 Squaw Man, Param.

Strange Woman, Fox
 String Beans, Param.
 Sylvia on a Spree, Metro
 Testing of Mildred Vane, Metro
 Three X Gordon, Hodgkinson
 Tongues of Flame, Universal
 Too Fat to Fight, Gold.

Too Many Millions, Param.

Under the Greenwood Tree,
 Param.

Wanted for Murder, Harry Rapt
 Wildcat of Paris, Universal
 Wild Honey, Sherry
 Zero Hour, World

(East) **Great**—"Great stuff for now."

(East) **Great**—"One of the best comedies of the season." (South) **Good**—"Very good film."

(East) **Good**—"A comedy drama that entertained."

(East) **Great**—"Star at his best." "Star big local favorite." "I think audiences would like more stunts." (Central) **Great**—"Colorful and snappy Fairbanks picture." (South) **Good**—"Above average picture."

(East) **Great**—"Hart in one of his best." "Fine mixture of thrills and comedy." (Cent) **Great**—"Different type of Hart picture." (South) **Good**—"Hart in new atmosphere as pleasing as ever."

(West) **Good**—"Popular picture." (South) **Good**—"This is a splendid picture."

(East) **Great**—"Joyce made big hit." "Local color excellent, and big drawing card."

(West) **Good**—"Good entertainment, nothing wonderful."

(East) **Great**—"Bessie Love always liked." (Cent) **Fair**—"Well done, but failed to draw the patronage it deserved."

(East) **Great**—"Pickford drew her usual packed house."

(East) **Great**—"Thrilling plot." "Well done by great actress." (Cent) **Great**—"Nazimova supreme."

(East) **Great**—"Bennett delightful." "Pleasing story." "Doing good business."

(West) **Good**—"Glaum fame growing here."

(East) **Great**—"Greatest hit in years. Everyone talking about it."

(East) **Good**—"Star and support excellent."

(East) **Great**—"Blackwell a big favorite." (West) **Good**—"Good picture."

(East) **Great**—"Walsh in a rapid-fire play." (Cent) **Good**—"Rollicking comedy." "Good fun." (South) **Fair**—"Average picture."

(East) **Good**—"Gaby drew crowds." "Artistic production."

(East) **Great**—"Met popular demand." (South) **Good**—"Very interesting, but ending rather weak."

(West) **Fair**—"Madge Evans good."

(East) **Fair**—"A story that is somewhat old." "Good acting."

(East) **Good**—"Williams and Darmond popular local drawing cards." (Cent) **Fair**—"Picture has fair story and production."

(East) **Fair**—"Child stuff does not go well."

(East) **Great**—"Clayton always a favorite."

(East) **Good**—"Ward always goes well here."

(East) **Great**—"Besides being a great drawing card, Kennedy's acting improves in every picture." (Cent) **Good**—"Story better than any of previous ones with Kennedy." "Title great drawing card." (South) **Good**—"Kennedy does best work of her career." "Has human interest but lacks novelty."

(East) **Great**—"Gripping gypsy play." "Young's acting splendid." (Cent) **Great**—"One of best spy stories produced."

(East) **Fair**—"Nothing unusual."

(East) **Great**—"Excellent screen play." "Promises greater popularity than stage production." (Cent) **Good**—"Popular on stage and popular on screen." (South) **Good**—"Human interest story well presented."

(South) **Good**—"Star likable." "Has good supporting cast."

(West) **Good**—"Ray at his best." (South) **Good**—"Slight story, but well constructed."

(East) **Great**—"Wehlin finely cast." "One of screen's prettiest stars in excellent attraction."

(East) **Fair**—"Story not strong." "Star good." (Cent) **Good**—"Satisfactory." "Good comments from patrons."

(East) **Good**—"Kerrigan in a good story." (Cent) **Good**—"An average picture."

(East) **Good**—"Pleasing love story." "A good ending."

(East) **Great**—"Very funny picture." "McIntyre should become a fine drawing card." (Cent) **Good**—"High class comedy drama." "Full of laughs."

(East) **Good**—"Picture adds to Reid's well deserved popularity." (Cent) **Great**—"Best Reid has had in months."

(South) **Good**—"Appeals because it is different."

(East) **Great**—"Ferguson has large following." (South) **Good**—"Star and new leading man form winning combination."

(East) **Great**—"A fine after-the-war picture."

(East) **Great**—"Unusually good." "Dean does fine work."

(East) **Good**—"Love story that charms."

(East) **Good**—"The star is popular, pleasing and does good work."



THE CITY OF BRUSSELS

PRESENTS

NOT A WAR PICTURE

No version of this kind has been seen before
IT IS HISTORY!

IT IS PROOF!

IT IS FACTS!

It is the psychological screen version the people want to see. It has been shown at the Auditorium in Chicago, Ill., and the Brooklyn Institute of Arts and Sciences to over 45,000 people at admission prices from \$1 to \$5.



THE ONLY REAL AND
AUTHENTIC HISTORY

OF

"BELGIUM, THE KINGDOM OF GRIEF"

Produced, directed and edited by

THE CITY OF BRUSSELS

as conclusive proof for the Peace Table of what the Kaiser did to Belgium—

HER SUFFERINGS—

HER SORROWS

AND SACRIFICE—

EXHIBITORS' TRADE REVIEW:

"The feeling of the people of America, when Belgium is mentioned, is one of pity; but this picture will show them another side and bring out strongly the honor that is due this kingdom which fought so valiantly against such great odds."

MOTION PICTURE NEWS:

"'Belgium, The Kingdom of Grief,' is a living proof of Caesar's classic statement: 'Among all the Gauls, the bravest are the Belgians.'"

CHICAGO TRIBUNE:

"The members of the committee who saw 'Belgium, The Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium."

MOTION PICTURE WORLD:

"So interesting is this picture we believe it can be exhibited without any fear of tiring an audience."

CHICAGO HERALD:

"If you have not seen 'Belgium, The Kingdom of Grief,' you don't know anything about the Germans even if you are one yourself. The first showing of the film was made last night at the Auditorium to a crowded house of the most fashionable folk of Chicago, who were all keen to see this film which the Germans have tried to suppress, but which will always be preserved in the Royal Museum of Brussels, as

testimony of what the little country has suffered."

EXHIBITORS' TRADE REVIEW:

"One of the striking features that pleased the audience was the fact that there were many scenes where King Albert, King George, Joffre, Kaiser, Crown Prince, Kitchener and other notables appeared in person, making it much more interesting than the stage representations so often seen."

BELGIUM

The KINGDOM of GRIEF

Premier Showing of
**"BELGIUM, THE
KINGDOM OF GRIEF"**

was shown at

**CARNEGIE HALL
DECEMBER 20-21-22
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Director, Department of Education Office:
CHARLES D. ATKINS Academy of Music

Classic Films Distributing Co.,
The Algonquin Hotel,
New York City.

Gentlemen:

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our members that two additional presentations of the picture will be given.

Yours very truly,
CHARLES D. ATKINS, Director.

SOMETHING NEW
In The **HISTORY of MOTION PICTURE PRODUCTION**

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ROBERT BRUNTON STUDIOS
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**Where a Perfectly Equipped Picture-Making
 Plant is Provided for Independent
 Producing Units**

**Pictures May Be Made at a Flat Rate Scale or on a Cost-Plus Basis—
 With or Without Personal Supervision**

Some of the Productions now in the course of making at the Brunton Studios:

"The Nurse's Story"	"Two Gun Betty"
"Todd of the Times"	"Life of Helen Keller"
"Send Him Away With a Smile"	"Man In the Open"

Some of the Features already released, that show the wide range of pictures made at this perfectly equipped plant:

"Madam Who?"	"Patriotism"	"One Dollar Bid"
"Rose O' Paradise"	"Within the Cup"	"A Man's Man"
"Blindfolded"	"Maid o' the Storm"	"Turn of a Card"
"The White Lie"	"Humdrum Brown"	"His Robe of Honor"
"An Alien Enemy"	"Shackled"	"With Hoops of Steel"
"Wedlock"	"The Bells"	"The One Woman"
"Inside the Lines"	"More Trouble"	"The Ghost of the Rancho"
"Twenty-one"	"The Man of Bronze"	"Honor's Cross"
"The Temple of Dusk"	"Social Ambition"	"Carmen of the Klondike"
"All Wrong"	"Alimony"	"The Little Sister of Everybody"
"Carolyn of the Corners"	"Blue Blood"	"The Midnight Stage"
"Bonds of Honor"	"The Heart of Rachel"	"The Goddess of Lost Lake"
"A Law Unto Herself"	"And a Still Small Voice"	"The Silver Girl"
"Some Carmen"		"Spy-Anne"

ROBERT BRUNTON STUDIOS, Inc.

5341 MELROSE AVENUE

LOS ANGELES, CAL.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE



BABY MARIE OSBORNE
Pathe's youngest star

Nazimova Leases Big Estate as California Home

Mme. Nazimova is now a full-fledged resident of California. The Russian star has leased the beautiful Hays estate in Laurel Canyon, about two miles from the Nazimova studios in Hollywood, where she will make the big Nazimova productions under the direction of Albert Capellani.

Mme. Nazimova at present is working on her Chinese production, "The Red Lantern," adapted for the screen by June Mathis and Albert Capellani from the novel by Edith Wherry, published by Bodley Head.

June Daye Resumes Own Name, Vinnie Burns

June Daye, well known as a leading woman and screen star for Lubin, Biograph, Crystal and other companies, is June Daye no longer. She is now just plain Vinnie Burns, which is the name that legally belongs to her and was given her at her birth. Miss Burns is playing a prominent part in Doris Kenyon's latest release, "Wild Honey."

While playing in one of Rex Beach's productions he was attracted by her striking personality.

"What is your name?" he asked, and when she told him it was Vinnie Burns, he replied, "That name is too plain for you. You look like a June day." So June Daye she became.

Ann Little Ready to Work

Ann Little is preparing to start work shortly, and was at the studio the other day looking better than she has for months. The charming Paramount leading woman has had a long rest, recovered from a slight indisposition and is ready to begin an active season of picture-making.

Earl Metcalf to Return to Screen in Schomer Film

Earl Metcalf returned from France recently where he served two years as a lieutenant of infantry and saw considerable action. Lieutenant Metcalf will be seen on the screen again in the near future as leading man in Abraham Schomer's next production which will be a picturization of one of his Broadway successes. Fred Stanton and Donald Hall have been selected for the cast.

Carol Dempster Dances

Carol Dempster, who plays the leading role in one of the D. W. Griffith pictures not yet released, and who will be remembered as a solo dancer with Ruth St. Denis when the famous dancer toured the country, opened at Clune's Broadway, Los Angeles, as the star dancer in the prologue to Griffith's "The Greatest Thing in Life." After the first performance she was obliged to retire, due to a severe attack of tonsillitis.

Antony Merlo Again on Screen

Antony Merlo, formerly assistant director to Maurice Tournier, returned to the screen recently in a picture directed by Chester Devon. Mr. Merlo played the leading part in "The Maid of Belgium" opposite Alice Brady and has appeared in many World, Paramount and Fox productions. "Tony's" interpretation of Italian, French, Arabian, and Spanish parts has gained him many admirers.

13 Is Unlucky for Carol Holloway

Carol Holloway experienced her first real knockout last week. It happened on Friday, the 13th, during the filming of the thirteenth episode of "The Iron Test," and in the making of the thirteenth scene of the day's work. The action of the scene called for Craven, the leader of the band of crooks, to strike Miss Holloway during a fight for the possession of a rifle. Craven misjudged the distance and Miss Holloway "took the count." She now insists that a scene be especially written into the serial that will give her a chance to return the compliment.

Metro Stars Write Plays

Many of the Metro players and stars have developed the scenario-writing habit, and are turning out some decidedly original plays. Florence Billings has gained distinction in her scenario work, many of her plays having been accepted and produced by leading companies. Bert Lytell, star of "The Spender," has reaped the laurels of a playwright, having written "Hitting the High Spots." Hale Hamilton has turned his ability in this direction in producing a clever romantic drama for May Allison, "The Return of Mary."

Zena Keefe Was Leading Lady at Fourteen

Zena Keefe, the star on the Hodgkinson Service program in "The Challenge Accepted," an Arden photo play directed by Edwin L. Hollywood, began her screen career as a child with Vitagraph, when Messrs. Smith and Blackton were directing their own pictures in one small building and the actors put up the scenery and set the stage. When only fourteen years old Miss Keefe was leading lady for Earle Williams, Teft Johnson and others.

Sutherland in Los Angeles

Eddie Sutherland, well known leading man on the screen, has just arrived in Los Angeles. Sutherland was recently given his honorable discharge from service in the Royal Flying Corps of Canada.

Earl Schenck, Sculptor

Earl Schenck, sculptor of no small ability, several years ago did a model which he called "The Cave Man," and which the curator of the Minneapolis Museum of Art declared to be a great conception. The latter prophesied at the time that Schenck would some day be one of America's foremost sculptors. Time went on and Mr. Schenck chose the screen, but sculpture is a strong hobby, and at a Christmas party given in his apartment each guest was presented with a charming statuette of the actor in his latest role, that of Lafayette.

Prefers Locomotives to Films As Less Dangerous to Life

John Happy, a locomotive engineer, plays a leading role in an unusual picture which Chester Devon has completed from a script written by himself and produced at the plant of the Record and Computing Machine Company of Dayton. Mr. Happy, who weighs nearly 300 pounds, played the comedy part in the picture. In one scene he drove an army tank over a dynamite charge, which exploded and turned the tank completely over, and it continued on its way as if nothing had happened. After the picture was completed the locomotive engineer was offered a contract by J. J. Livingston to be featured in comedies. His reply was, "I have been in several train wrecks and the sole survivor in two of them, but movies ain't no job for a man who values his life. I'm going back to my locomotive."

Kitty Gordon in Aviation

Kitty Gordon has added aviation to her other athletic pursuits. She is a member of the Arcadia Aviation Corps, California, and recently made a flight in a battle plane. Aviation figures in the story of "Adele," in which Kitty Gordon is starring for United Picture Theaters, Inc., and it was in this connection that Miss Gordon visited the aero camp.



HELEN OLCOTT
Appearing in Bert Gibson Productions

LITTLE TRIPS TO THE STUDIOS

At the Fox Willat Studio in Fort Lee we find Richard Stanton directing William Farnum in a picture, the working name of which is "The Lucky Charm." As we enter we find the entire studio set to represent the interior of a Buddhist temple.

A figure of the God of Strength, about fifteen feet high, with illuminated eyes and jewels, dominates the studio. G. Taymond Nye with dagger in hand is threatening to kill Anna Lehr. Natives of the desert lounging around, incense burning and weird oriental music, give one the feeling of having suddenly been transplanted into mystic realms.

Mr. Selig, who is Mr. Farnum's private secretary, greets us quite cordially and tells us what it's all about. He whispers that Mr. Farnum is behind the idol, and although it weighs nearly half a ton, is to throw it over on the villain.

We next meet Mr. Farnum, and he was rather pleased to know that when we read the "Riders of the Purple Sage," we had pictured him as the man to play Lassiter.

Two children playing in the studio took Mr. Farnum's attention away from us, and when we spoke of it he immediately told us of his Christmas Eve at home with his little daughter, and several marines from France who were her guests. We had hoped that he would tell us of some of his famous battles of the screen, but he preferred to talk about what a wonderful institution babies are, and we learn that William Farnum, the ferocious fighter in "reel" life, is a great kind-hearted father in "real" life.

(Continued on page 76)

Let Bert Do It

When in doubt call on

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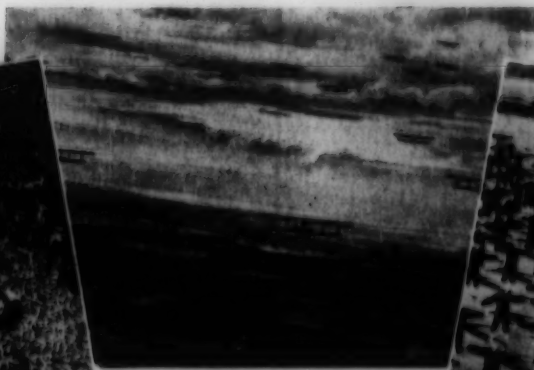
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Doris Kenyon's War Relics on Exhibition

One of the finest individual collections of war relics was placed on exhibition last week in the window of the Liggett drug store, at Broadway and Thirty-fourth Street, New York. The collection is the property of Doris Kenyon, De Luxe Pictures, Inc., star, whose latest production, "Wild Honey," will shortly be shown.

Miss Kenyon's collection consists of more than fifty separate articles. All of them were sent to her direct from the battlefields of France; some from personal friends among the soldiers, others from soldier boy admirers whom she has never seen.

Helen Gibson Celebrates Husband's Return from Army

Helen Gibson had a Christmas gift worth while in the return of her husband, "Hoot" Gibson, from an army cantonment at Camp Dix, N. J. He left a position in stock at Universal City to enlist in the Tank Corps, and is soon to be discharged, when he will again take up acting in Western productions at the Universal studios.

Louise Huff Ill with Influenza

Louise Huff is seriously ill with influenza. Latest reports have it that she is getting along nicely. Fortunately, Miss Huff deferred the acquiring of the pernicious malady until after she had finished her picture with the John Emerson-Anita Loos Production, "When the Boys Come Home," with Ernest Truex playing opposite.

Coleman Signs New Contract

Vincent Coleman, the popular leading man, has been discharged from the U. S. Army, and has signed another one-year contract with David Fischer Productions. Mr. Coleman played the lead in "The Scarlet Trail," which is now having a successful run at the Thirty-ninth Street Theater. Coleman's new contract calls for eight eight-reel pictures during the coming year.

From Villain to Hero

Bernard Randall who has made a name as a screen villain has shaved his mustache and is appearing as the juvenile leading man in "When the Boys Come Home," an Emerson-Loos Production featuring Ernest Truex supported by Louise Huff. To graduate from playing wicked villains to handsome leading man is rather unusual in the "movies."

Priscilla Dean Poses for Artist

The loveliness of Priscilla Dean is soon to be immortalized on canvas. Edward Scholl, the artist, has asked permission to paint Miss Dean's portrait, and while she is resting after completion of "The Gutter Rose" she is spending her mornings on the model's stand.

Corrine Griffith Goes South

Corinne Griffith took a hurried trip to New Orleans for Christmas, the Southern city being the home of the popular star. Miss Griffith held a real old-fashioned Christmas party with a massive tree and a dinner for many of the star's friends.

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